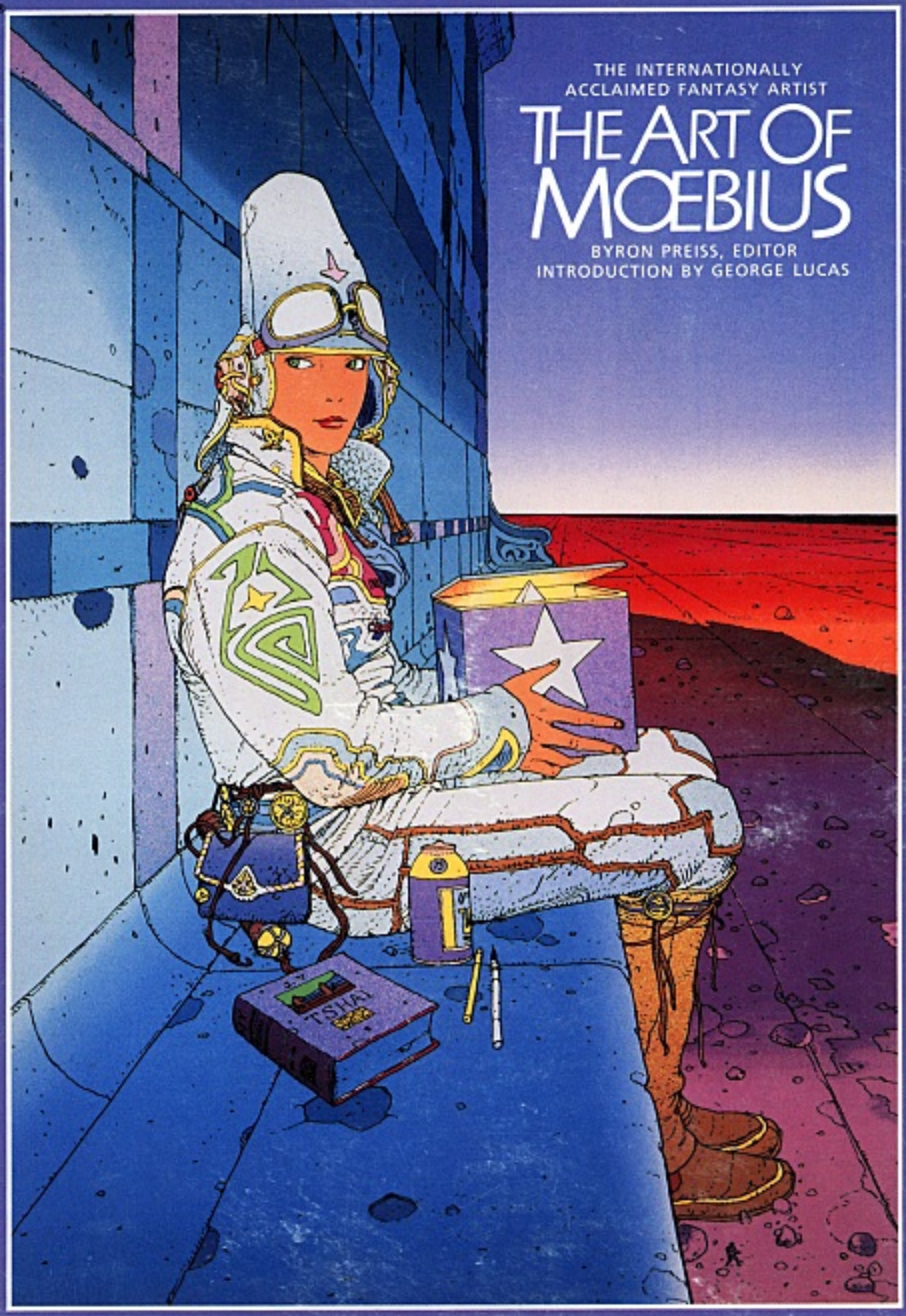

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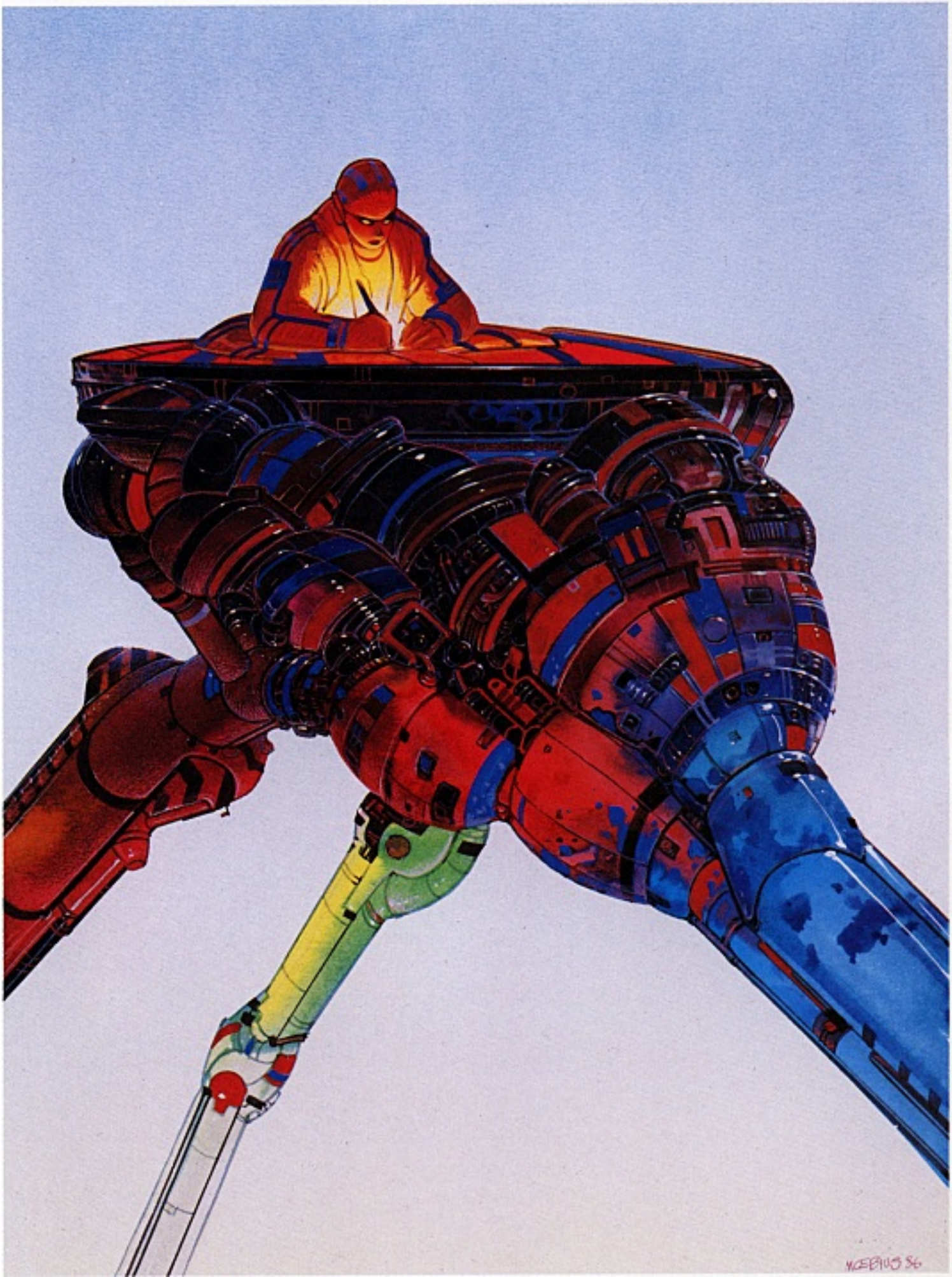
MOEBIUS 86

THE ART OF MŒBIUS

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A
BYRON PREISS
BOOK

EPIC COMICS

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Front cover:
Starwatcher II (1985)
This is the second in a series of three drawings, all entitled **Starwatcher**, drawn by Moebius specifically to be made into silk-screen serigraphs by French art publisher Aedena.

Moebius: This is truly a magical drawing. It is not perfect—the legs aren't quite right—but in this case, it doesn't seem to matter. The face is wonderfully evocative. I can see how someone could fall in love with a face like this. The question that is always asked when it comes to the Starwatcher series is, is the character male or female? The answer is, I don't know. Maybe it is a man, strong and masculine, yet sensitive and soft like a woman.

A strange energy seems to emanate from the horizon. It happened quite naturally, almost by accident. When I was drawing this picture, I was trying to achieve a certain kind of feeling, so I just let myself be carried by the flow, and this was the result. I gratefully accepted it, almost like a gift. Things like this don't always happen in art, but when it does, that's what makes it worthwhile.

The character is sitting by a monument, waiting for a big vessel to take off. There is the book, which is by Jack Vance. The can is a can of paint. You press a button and all the colors come out. The costume is a blend of western and futuristic. Inside the box is a crystal, and it's a present from a child who lives on this planet. And there is a message in that cube, which says, "don't take all this too seriously!"

Frontispiece:
Art and Science-Fiction (1986)
Moebius drew this image to illustrate an article by Ray Bradbury about Art and Science-Fiction, written for **The Universe**, a book edited by Byron Preiss.

Moebius: I absolutely love that drawing, because I think it is one of the earliest pictures I drew which prefigures my current abstract, or non-figurative, work. The detail of the machine or machines under the character shows the same obsession with assembling a variety of non-figurative shapes and making them look shiny and real. Here, of course, that whole non-figurative pattern fits into the overall context, which purports to show a science-fiction writer, caught by the dreamlike nature of his subject, connected to a collective unconscious universe of robotic images through his very body.

Opposite second half-title page:
Pharagonesia (1986)
Moebius: I drew this as a cover to one of the Marvel books reprinting my works. In fact, I made a mistake. This should have been the cover of **The Long Tomorrow**, but I had already drawn another picture for that book. So it became the cover of **Pharagonesia** instead.

It's a nice picture to look at, but it's full of imprecisions in the architecture, the foreground's perspective is not quite right, and all the background look improvised, without an overall design. The feeling is good, but I'm not totally happy with it. I know people like it because of all the details, but an accumulation of details does not make a good drawing. Sometimes they help hide the fact that there's no underlying thought behind, which is the case here. On the plus side, I like the perspective of that canyon of streets in the background, and the effect of the light from below.

INTRODUCTION

BY GEORGE LUCAS

In all his drawings, Moebius demonstrates a command of many disciplines in art. He is a master draftsman, a superb artist, and more: his vision is original and strong. Since first seeing the Moebius illustrations in "Heavy Metal" years ago, I have been impressed and affected by his keen and unusual sense of design, and the distinctive way in which he depicts the fantastic. Perhaps what strikes me most of all about his work is it's sheer beauty—a beauty that has always given me great pleasure.

FOREWORD

BY BYRON PREISS

Some years ago, **Time** magazine art critic Robert Hughes wrote an excellent history of modern art, entitled **The Shock of the New**. The phrase stays with me when I think of the work of Jean Giraud, otherwise known as Gir, or Moebius.

I remember the impact his work had on me and others when it first reached America from his native France in a new magazine entitled **Metal Hurlant** (Screaming Metal). We were shocked by the detailed rendering in the tradition of Gustave Doré (who, it turns out, was a strong childhood influence), the introspective humor (by way of R. Crumb); the economy of line (so close to Rockwell Kent's early work that it is hard to believe Jean did not know about it), and most of all, the vivid imagination that permeated every page. It was the shock of the new that captivated us. He was drawing things in a way we hadn't seen. The juxtapositions of line and space were wonderful.

It was no secret to those of us who loved the comics medium that Moebius was taking the tools of this native American art form and making something new. Under his given name, Jean Giraud, he had spent years illustrating the most popular Western graphic novel series in Europe, **Lieutenant Blueberry**, but as Moebius there was such an outpouring of free and fascinating visual concepts that it was clear to us who was the more "real" of the two artists. Moebius was the genius; Giraud was his very talented counterpart.

I sought out Moebius for the first time on a trip to Paris in 1976. He was positively aglow with enthusiasm for a short comic story he had written and illustrated entitled, "Absolute Centrifugal," which portrayed a man transcending time and

space in a fantastic freefall. Today that character reminds me of Moebius himself. He is a person who craves lightness, weightlessness, the freefall of his own imagination. Falling through terrain after terrain, allowing himself to take a full body hit of every visual experience. In love with the shock of the new.

I encountered Moebius for the second time almost a decade later, in what could be considered the world headquarters of lightness and weightlessness, Santa Monica. Here light, space, beauty, freedom, and new ideas seemed to enter the world like light through a window. By this time, Moebius's reputation had grown, he had been courted by Disney, and Lucasfilm, and Ridley Scott, and these purveyors of the fantastic had directly or indirectly brought his imagination to a wider audience. He seemed happily aware of the decades-long task of putting lines on paper. As Jean-Marc and Randy Lofficier expertly guided him through a maze of deals, he kept drawing, literally hunched over the drawing board while his wife Claudine, his two children, and his fans breezed in and out of the studio space he established under the name "Starwatcher."

My third encounter came a year or two later, as I began work on the preparation of this book. For the first time, I met Moebius at his home. This particular abode was a two-story apartment steps from the beach, and it had overtones of the world he had experienced during his long stay in Tahiti. A cloth parrot swung on a tree outside, while upstairs his son Julian deftly executed drawings on an Amiga computer. I expected a cluttered artist's apartment, but it was relatively spartan. A few prints of his own work occupied some walls, but there were few reference books, files, or the heavy baggage of the artist's life. Even his food, which consisted of mostly fruits and vegetables, was minimal.

We talked for hours, in English. Moebius was now fluent in the language, and he carefully articulated his feelings about his work. He was about to travel through the desert of the American southwest again, an area he had experienced as a teenager and which had had such a strong influence on his work that it affected the content of both of his artistic identities.

He spoke with modesty about his work, but also with pride and an almost tangible joy when a picture pleased him. What drove him on was the desire to experience, to surprise himself, to occupy that space where the process of drawing yielded something instantaneous yet complete. The shock of the new.

I was reminded of a fellow traveler, American artist Robert Irwin. He was seeking to live in the border between art and experience, and he, too, was drawn to the Western landscape: "The Southwest desert attracted me, I think, because it was the area with the least kinds of identifications or connotations. It's a place where you can go along for a long while and nothing seems to be happening. It's all just flat desert, no particular events, no mountains or trees or rivers. And then, all of a sudden, it can just take on this sort of . . . I mean, it's hard to explain, but it takes on an almost magical quality. It just suddenly stands up and hums, it becomes so beautiful, incredibly, the presence is so strong. Then twenty minutes later, it will simply stop."

Irwin felt the shock of the new. I feel it whenever I see a Moebius illustration I love. Whether it is a color, or line, or simply the recurring picture of a man flying into space, I can't help but smile. I am appreciative to Jean for letting us all be partners in his perception, and I am drawn to Lawrence Weschler's description of Irwin in my understanding of Moebius: "In short, he is an artist who one day got hooked on his own curiosity and decided to live it."

I hope to look up in the air over a beach some day and see Jean floating by, sketching, the sun catching the lens of his wire-rim glasses.

INTRODUCTION

BY JEAN-MARC LOFFICIER

Picture a Venice without water, where gondolas still ply the narrow passages, hovering in space at the level of a ghost waterline. Picture the sun-scorched Old West, where dust-caked cavalrymen grimly eye the horizon, alert for Indians or outlaws. Envision a surrealistic landscape where tentaclelike grasses guard a solitary arch, seen from the back of a gigantic winged steed. Drive a 1940s sedan across five hundred miles of relentlessly flat desert as a spot on the horizon becomes a pyramid that would dwarf ten skyscrapers. Journey among the stars in a ship powered by glowing crystals. Are you dreaming? Deranged? Hardly. You are simply turning the pages in a graphic story by French artist Jean Giraud, better known as Moebius.

It is not unfair to state that Giraud's graphic stories have influenced an entire generation of fantasy artists. Indeed, among the honors bestowed on him in this field are the 1971 Shazam award for Best Foreign Artist by the Academy of Comic-Book Arts in New York, two Yellow Kid awards in Lucca, Italy, two French Alfred awards in Angoulême, the Saint-Michel award in Belgium and the Inkpot award in San Diego, California. There is no other artist who can lay claim to such recognition.

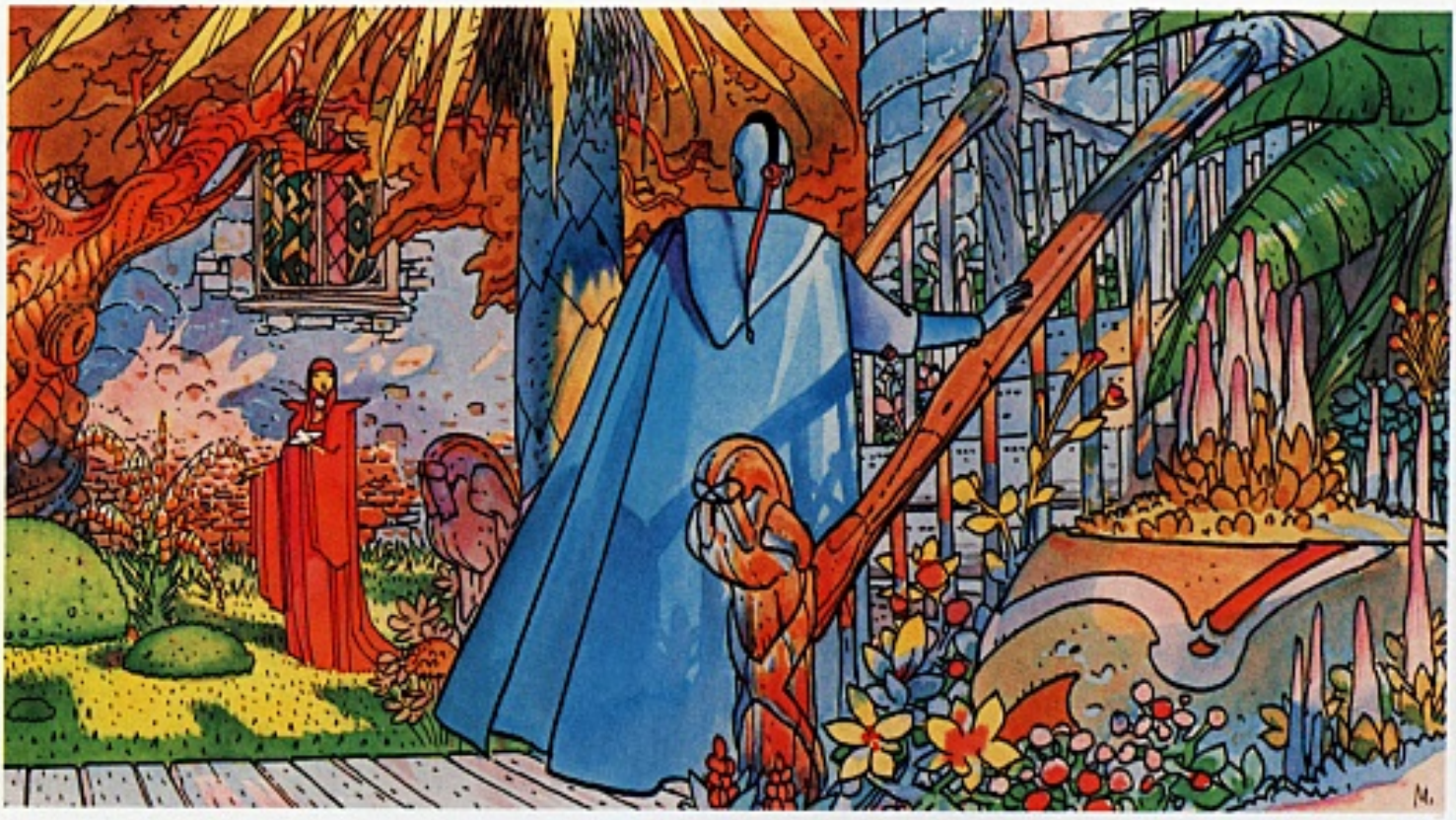
But Giraud is also equally highly regarded as one of Europe's finest illustrators and designers. His credits include major motion pictures, numerous science-fiction book covers, record album covers, magazine covers, as well as advertising campaigns for many prestigious clients. His original artwork has been exhibited in France, Italy, Belgium, and the United States. His career has been the subject of theses and books, in several languages.

As a recognition for his multitude of artistic achievements, Giraud was recently consecrated "Best Artist in Graphic Arts" by French Minister of Culture Jack Land and, in 1985, was decorated "Chevalier des Arts et des Lettres" (the highest French decoration for cultural and artistic achievements) by French President François Mitterrand. A postage stamp honoring him and bearing one of his designs was issued by the French government in 1988. (It appears on the half-title page of this book.)

Who is Jean Giraud? Is he a comic-book artist? A western artist? A fantasy artist? A commercial illustrator? A new-age artist? A fine artist? All of the above? And how could he succeed in making such a successful break from what has been called the "ghetto" of comic-book art, and yet not turn his back on his origins?

To find the answers, we must go back in time to Nogent-sur-Marne, a suburb of Paris, where Giraud was born on May 8, 1938. Young Giraud spent a great deal of his childhood with his mother, a single parent, and with his grandparents. It was on their bookshelves that he discovered the works of famous nineteenth century illustrators, such as Gustave Doré. He was fascinated not only by classic illustration but by comic strips as well, especially **Tarzan**, **Tintin**, **Flash Gordon**, **Spirou**, **Mandrake**, and **The Phantom**. In fact, he was so impressed by **The Phantom** that he later paid homage to it in his graphic novel, **The Airtight Garage**.

When he was sixteen, Giraud began artistic studies at the Ecole des Arts Appliqués, a professional school in Paris. It



was around this same time that, through the French editions of **F&SF** and **Galaxy**, he discovered the fascinating concepts which were being explored in modern science fiction.

Not long after, his first professional illustrations were published. Then, when he was seventeen, he spent eight months with his mother in Mexico. For young Giraud, this period was the first of many turning points in his life. His numerous discoveries in Mexico, such as jazz, "real" art, the marvels of the desert, and the spirit of the Mexican people, proved to be a major inspiration for his work.

At the same time, he had also sold his first comic strip, a western called **Frank & Jeremie**. The strip was so successful that Giraud began to draw more western stories. He met Joseph Gillain (Jije), a famous comics artist who was one of the founders of the comics magazine **Spirou**. Jije was the creator of the western strip **Jerry Spring**, of which Giraud was a big fan. After Giraud's mandatory two-year stint in the army, Jije invited him to become his assistant on **Jerry Spring**. But after a year Giraud left for Studio Hachette, where he worked as an illustrator for an encyclopedia-type project, **The History of Civilizations**. Hachette was important to Giraud for another, more personal, reason: it was there that he met his wife-to-be, Claudine.

History was made in 1962 when Giraud met writer Jean-Michel Charlier, who was also coeditor of **Pilote**, a new weekly magazine. Together they created a character who rapidly developed a life beyond anything they imagined. He was Lieutenant Blueberry, originally meant as only one of the denizens of their strip, **Fort Navajo**. Blueberry's adventures have lasted for twenty-five years, in stories that celebrate the myth and panorama of the American West. It also solidified Giraud's reputation as one of the foremost artists in the genre.

But standard commercial comics were not enough for Giraud. There was another side of his artistic nature that craved an outlet. So, simultaneously taking inspiration from Will Elder and the other **MAD** artists, he began drawing black-humored vignettes in an art style completely different from the realistic one for which he had become known. These were published in the French satirical, quasi-underground magazine **Hara-Kiri**. Wanting another signature for this other style of work, Giraud chose "Moebius," a pun-like pseudonym that eventually would become more famous than his real name. The name Moebius is borrowed from that of a very real German mathematician who created the twisted loop of paper known as the "Moebius Strip." **Hara-Kiri** folded in 1964, putting an end to Moebius's budding career.

Between 1963 and 1970, **Pilote** and Blueberry took up most of Giraud's time, with a dozen books published. It wasn't until the late 1960s that Moebius began to resurface when Giraud began a series of illustrations for OPTA, the French publisher of translations of works by SF luminaries such as Poul Anderson, Roger Zelazny, Robert Heinlein, Edmond Hamilton, Gordon R. Dickson, A. E. Van Vogt, and a host of others. The intervening seven years had once again changed the artist's style, which now reflected the influence of American artists from the pages of **Galaxy**, such as Ed Emshwiller.

Then, in 1973, as the sixteenth Blueberry adventure

("The Outlaw") was being serialized, the first true Moebius comic story, ironically called "The Detour," was published in **Pilote**, heralding yet another direction in the artist's varied career. Blueberry was now destined to hold a less important place in Moebius's life. The following year, Giraud completed what was to be his last Blueberry story for five years, "Angel Face," then chose to concentrate on developing this new style. Besides creating classic stories such as "White Nightmare" and "Is Man Good?" in **The Hunt for the Vacationing Frenchman**, he gave birth to another character who would go on to bigger things: Major Grubert.

As is often the case in "creative" times, Giraud was not alone in discovering a new outlet for his artistic desires. In 1975 he, along with artist Philippe Druillet, writer Jean-Pierre Dionnet, and fellow traveler Bernard Farkas, launched a new monthly comic magazine, **Metal Hurlant**. Once again, comic-book history was in the making. From the beginning, readers knew that **Metal Hurlant** was special. The radically different approach to storytelling within its pages changed the face of European comics. The seminal, breakthrough SF/fantasy stories such as Moebius's **Arzach** and **The Airtight Garage** have influenced an entire generation of new artists and writers. Certainly, such works can be credited with opening a window on comics art to a population outside of the traditional comics audience.

This window served to introduce Moebius to artists in a variety of other fields. One of these artists, filmmaker Alejandro Jordorowsky (**El Topo**), was to foment yet another change in his life. In 1975 Jodorowsky, along with Dan O'Bannon, H. R. Giger, Chris Foss and several other artists, was working on a film version of Frank Herbert's classic SF novel **Dune**. Moebius joined the team and, through 1976, worked on the designs of costumes, storyboards, etc. Unfortunately, adequate financing for the project was never secured. But, while the film may not have been completed, the time Moebius spent with Jodorowsky opened his eyes to a new way of life. Jodorowsky had introduced Moebius to the metaphysical outlook of authors such as Carlos Castaneda. The artist realized that art might not necessarily be an end in itself, and began to turn toward more spiritual pursuits.

After the **Dune** project folded, Dan O'Bannon asked Moebius to work with him on another SF film, **Alien**, for which he designed a number of space suits and costumes. It was in that period that Moebius's career as an illustrator took off, with book covers (for Kurt Vonnegut and Harlan Ellison), album covers (for Jimi Hendrix and Guy Beart), posters (for Greenpeace), magazine covers (for **L'Express** and **Glamour**), newspapers (**Le Monde**), advertisers (Citroen and Crédit Agricole).

Around this same time, Moebius met Jean-Paul Appel-Guery, the leader of a French Zen commune, whose philosophy forced the artist, who had already become more spiritually aware, to further question his life-style and actively rechannel his energies toward an ideal of purity.

While the artist was changing his life, the Americans were just starting to be turned on to this new wave in European comic art, with the creation of **Heavy Metal Magazine**, the American counterpart of **Metal Hurlant**.

Spiritual development had not slowed down artistic output and, in 1978, Moebius storyboarded and designed **The Time Masters**, a feature-length animated film by René Laloux (**Fantastic Planet**), based on a popular French SF novel by author Stefan Wul. Meanwhile, Moebius had renewed his collaboration with Jodorowsky, this time on a nightmarish comic-book story, "The Eyes of the Cat."

The year 1979 was filled with creative energy for Moebius. He returned to **Blueberry** with a new story entitled "Broken Nose" and, also with Charlier, created another new western character, Jim Cutlass. Then, after bringing the saga of **The Airtight Garage** to a close, he created **The World Killer**, a spiritual space opera for which George Lucas wrote a foreword.

The following year saw him working once more with his friend Jodorowsky. This time, the two created a vast, mystical, galactic saga, which centered on the adventures of a

futuristic private eye named John Difool. The first two volumes, **The Dark Incal** and **The Bright Incal**, appeared in 1981, while, simultaneously, Moebius produced two more **Blueberry** adventures, "The Long Walk" and "The Ghost Tribe." It was at this same time that American director Steven Lisberger asked the artist to work on the designs and storyboards of the first film to use large amounts of computer animation, **TRON**.

The time he spent in America did not sway the artist from his new spiritual path, and to reflect its influence upon him, Moebius started to use the signature of Jean Gir. As Jean Gir, he strived to achieve a purer artistic style, one more concerned with simplicity and beauty. Among the projects that demonstrated this new look was **Aedena**, which was based on Appel-Guery's philosophical concepts. Another project that started during the same period was **Internal Transfer**, an as yet unproduced feature-length animated film, which the artist developed with Arnie Wong, whom he had met while working on **TRON**.

In 1983, while both a third **John Difool** adventure, **That Which Is Below**, and a new **Blueberry** album, "The Last Card," appeared, Moebius and his family followed Appel-Guery to Tahiti. The Jean Gir style, too, was much seen that year, with publication of **Memory of the Future** (later revised as **Starwatcher**), a collection of exquisite illustrations, and **Upon a Star**, a thirty-nine page comics story commissioned by the French car manufacturer Citroen as a gift for their top car salesmen.

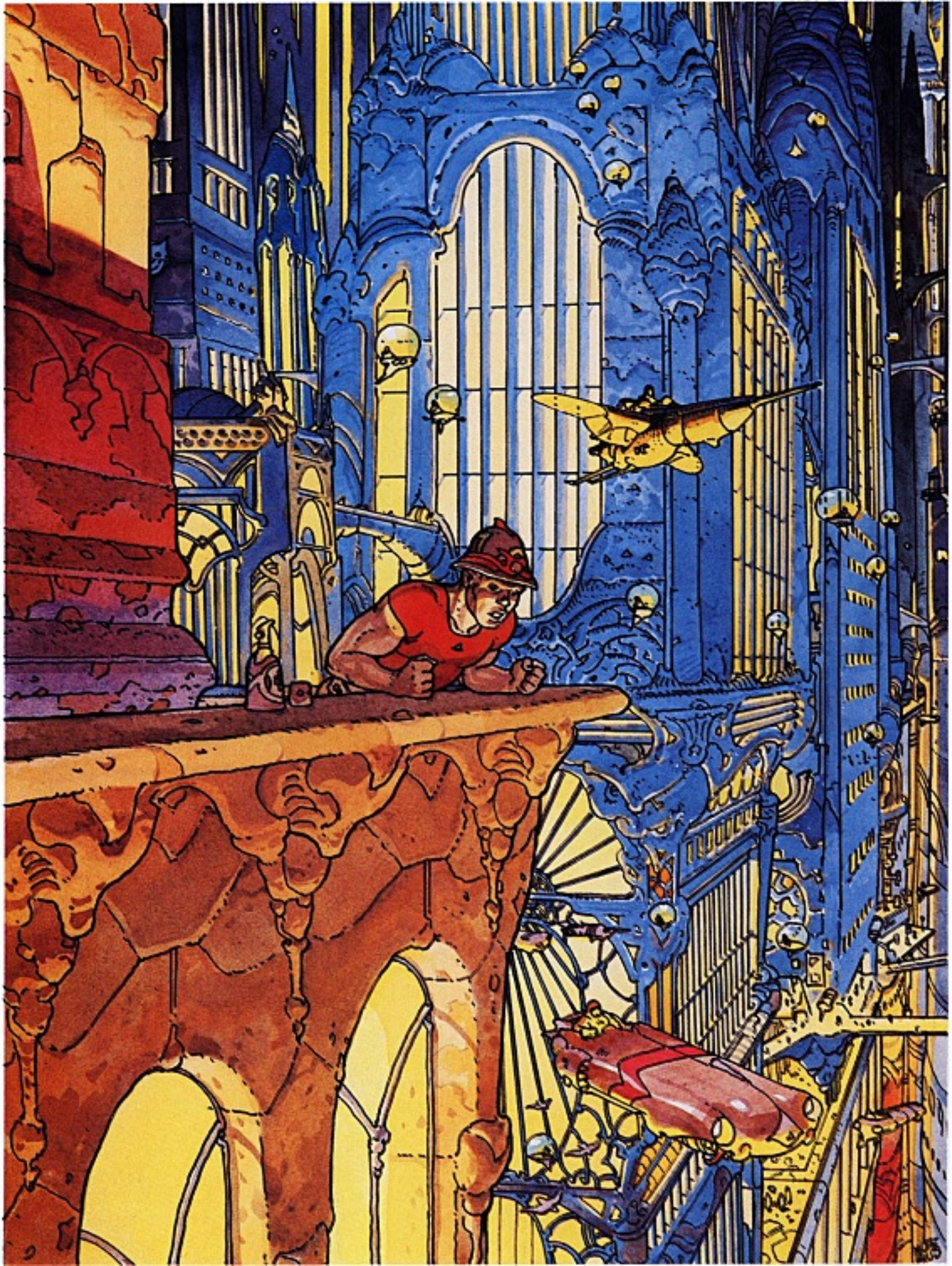
The following year, Moebius finished the fourth **John Difool** volume, **That Which Is Above**, and produced another illustration collection, **Venise Celeste**. But the stay in Tahiti proved to be a short one, as the artist soon moved to Los Angeles to continue his work on **Internal Transfer**. Then a Japanese studio, Tokyo Movie Shinsha, requested that the artist contribute designs to their animated film **Nemo**, based on Winsor McCay's celebrated comic strip. While working in Japan, Moebius began plotting **The Gardens of Aedena**, the sequel to **Upon a Star**. **The Gardens of Aedena** is the herald of a new cosmic saga that will eventually link up with other, earlier works, to form the basis of a Moebius Universe.

In 1986, now back in Los Angeles, Moebius began to work on the twenty-second **Blueberry** adventure, "The End of the Trail," and, in collaboration with a young American artist, Geof Darrow, produced the remarkable illustration portfolio **City of Fire**. After completing **The Gardens of Aedena** and a new portfolio entitled **Crystal Saga**, Moebius contributed designs to the live-action feature **Masters of the Universe**, where he redesigned several "He-Man" concepts for production designer William Stout, and worked on **Willow**, a live-action fantasy picture produced by George Lucas and directed by Ron Howard.

Then, in 1987, seven years after the first chapters saw print, Moebius finally completed the John Difool saga with **The Fifth Essence**, a ninety-page story. During 1987, a new American collection of Giraud's comics work began publication through Epic Comics, a division of the Marvel Comics Group. With fifteen volumes out, and more scheduled to be published, these books have already broken sales records in their category, and have consistantly ranked among the top ten money-grossing products in the comics industry. Among these is a special book-length **Silver Surfer** story written by Stan Lee. Also published in 1988 in France was a third collection of illustrations, entitled **Made in L.A.**

Recent conceptual design projects undertaken by Moebius include **The Abyss**, the science-fiction film written and directed by Jim Cameron, and work with Walt Disney Imagineering on Euro-Disneyland, and possible future changes to Tomorrowland.

Giraud now divides his time between Los Angeles and Paris where his wife and two children, Helene and Julien, live. As Moebius, Giraud continues to walk the spiritual path he has chosen, endeavoring to bring beauty and enlightenment to those who view his work. What changes the future may hold remains a mystery, which only time will solve.



THE ART OF MŒBIUS

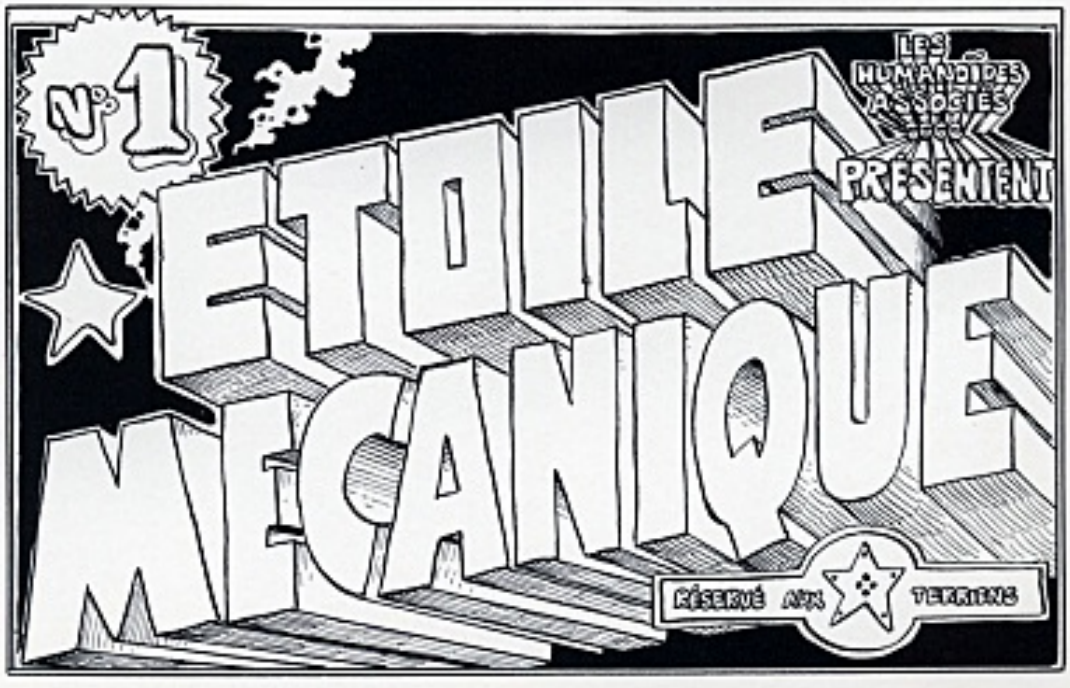
Opposite:
Screaming Monster (1974)
Another famous Moebius cover for **Metal Hurlant**, its very first issue. In the United States this picture appeared on the cover of the May, 1977, issue of **Heavy Metal**.

Moebius: The inspiration for this drawing came from a painting by Maxfield Parrish, which represented a very beautiful girl reclining on a rock. I did this as a joke, but behind the joke is an interesting idea. Maybe the girl is really a monster, and we now see her true shape, with flat, empty breasts. She cries, because she knows she is alone, and she knows she is a monster . . . .

Right:
Alien Ape (1975)
This sad-faced ape astronaut is one of Moebius's more famous covers for **Metal Hurlant**. In the United States it appeared on the cover of the June, 1977, issue of **Heavy Metal**.

Below:
Etoile Mecanique (1974)
Suggested names and logos designed by Moebius at the time he and three other French comics creators—Druillet, Dionnet and Farkas—were preparing to launch a new monthly comic magazine, that eventually came to be called **Metal Hurlant** (known in the United States as **Heavy Metal**).

Moebius: This logo was drawn in a style reminiscent of the American underground. But it was not quite successful. The logo that was eventually used was designed by Jean-Pierre Dionnet.



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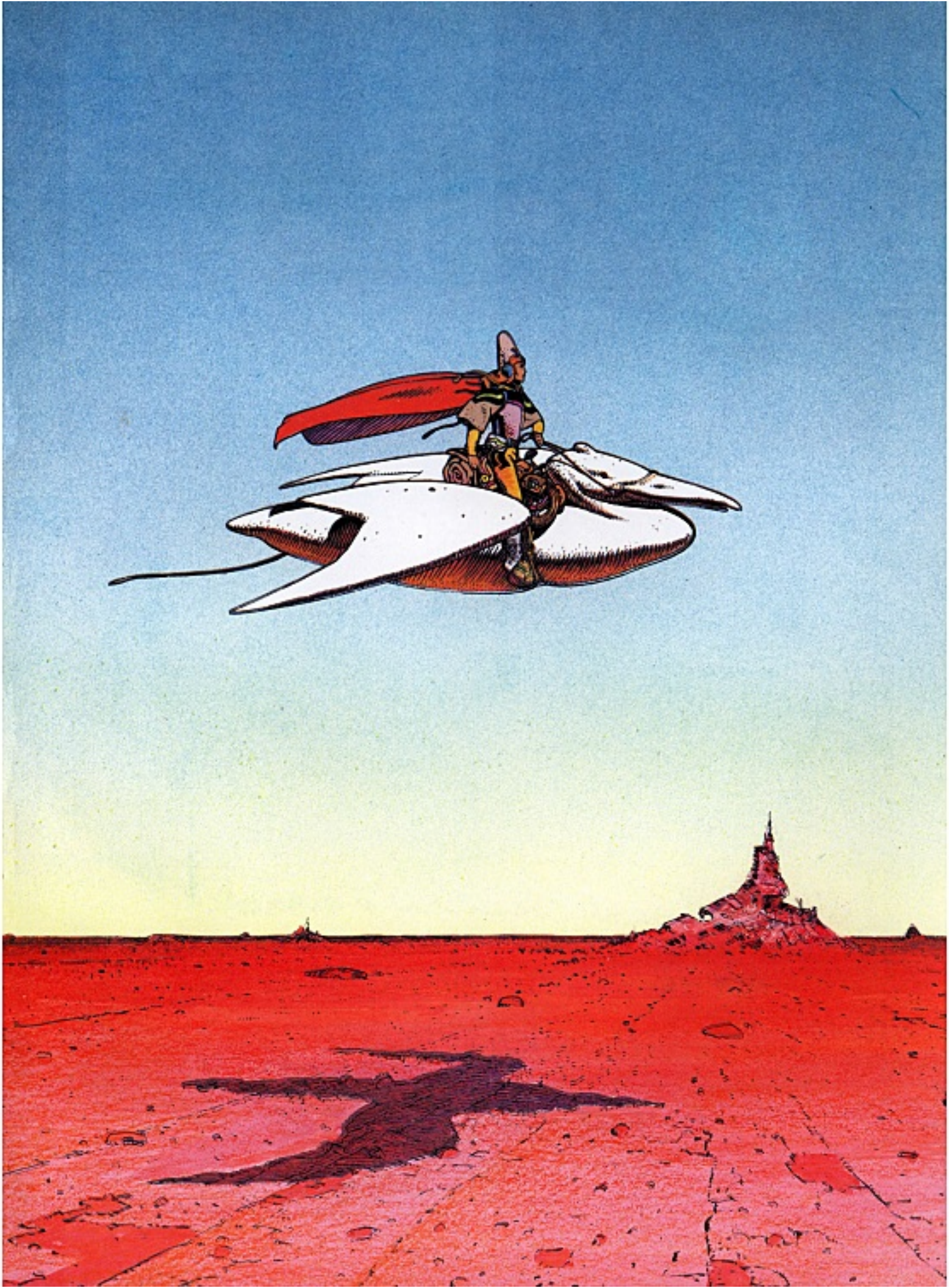
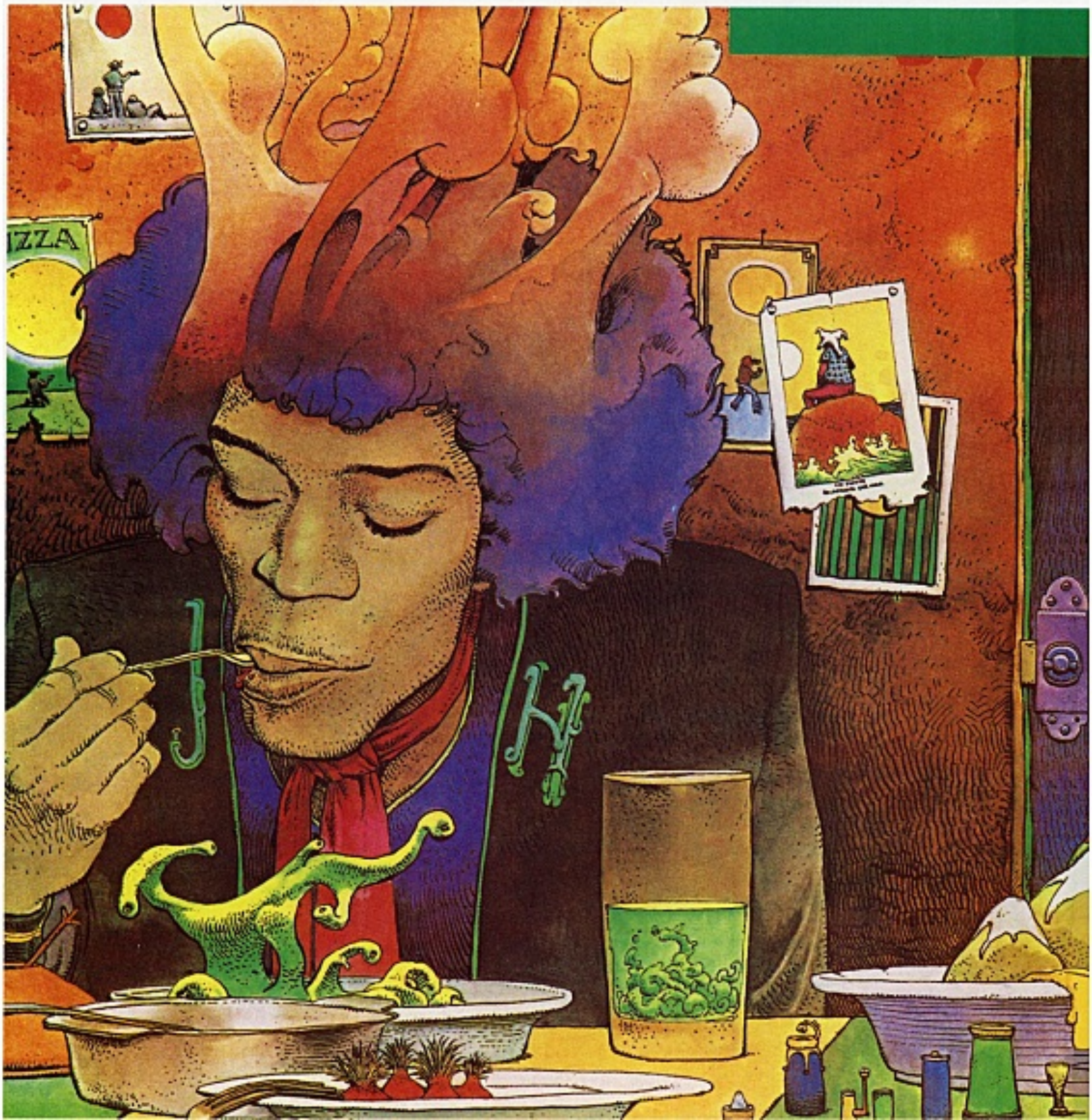


Preceding spread:
(left)
Anxiety Man (1976)
Moebius: This drawing is one of my earlier experiments with the airbrush. It is also very telling about my spiritual situation at the time. It's not unlike a psychic self-portrait. This was a time of changes, when I decided to completely change my life-style—I quit smoking, stopped drinking, etc. At the time, I didn't think about it, but today, I see quite clearly a relationship between those weird creatures at the bottom of the picture that are trying to attack the central character and all the bad habits I was trying to break.
(right)
Arzach (1984)
Moebius's most famous hero, Arzach, flies through his strange world atop a concrete pterodactyl. A silent warrior, Arzach was first serialized in **Metal Hurlant** in six ground-breaking stories, published in 1974 and 1975. The Arzach strips gave Moebius a chance to try nonnarrative story-telling: breaking away from the word and letting the surrealistic visions tell their own tale.

Moebius: I'm a little like Arzach. Before **Metal Hurlant**, I was standing still, and it was only after that that I began to move, to stretch my wings, to fly. But I couldn't do it by myself. I'm not a superhero! I needed a bird, figuratively, to carry me further.

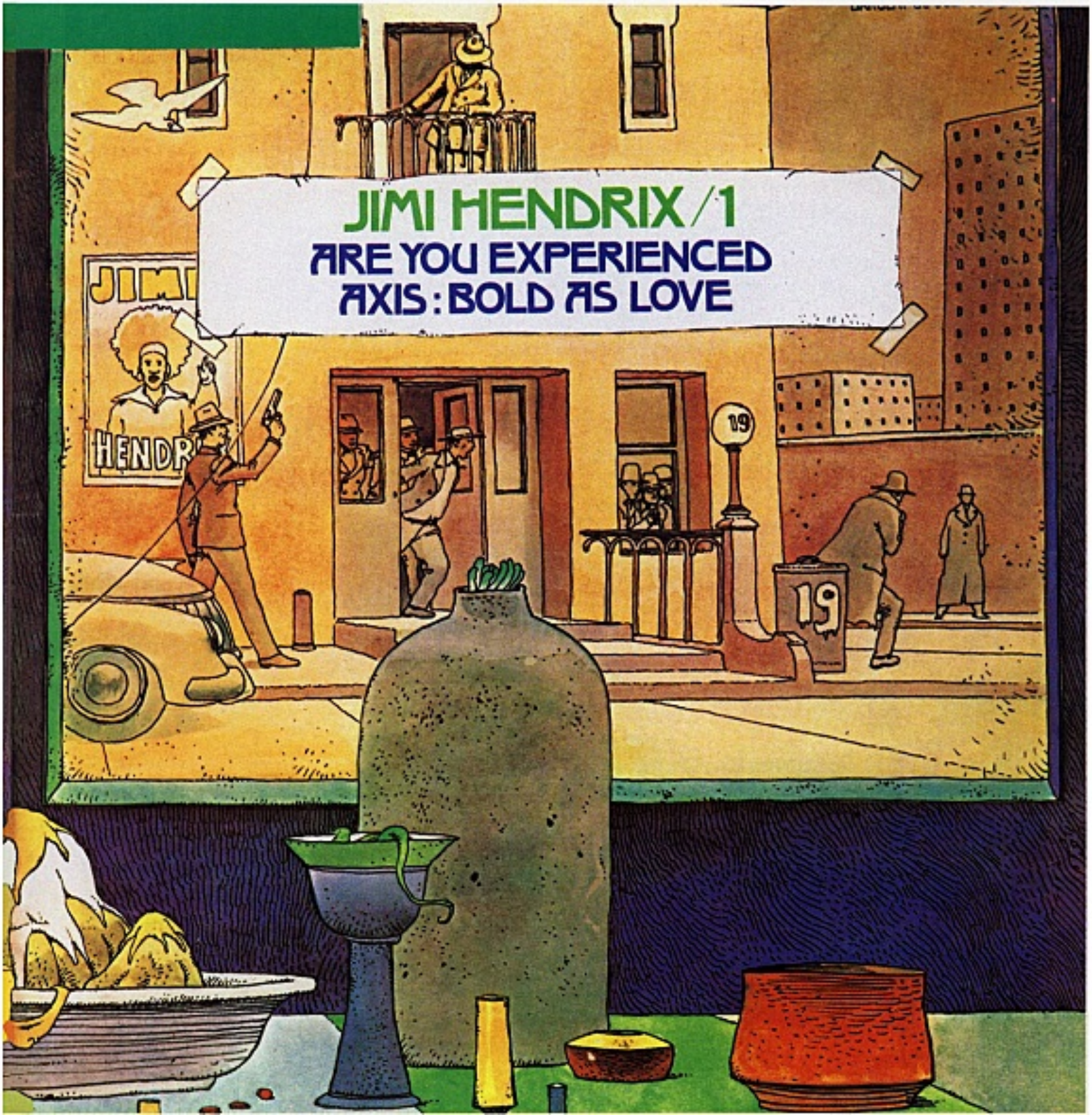


Below:

Jimi Hendrix (1976)

Moebius: When I was asked to do the cover for this French Jimi Hendrix album, I felt good because it was a unique opportunity for me to openly express by feelings about Hendrix. For me, Hendrix was a genius, an incredibly free and deep musical genius. A source of inspiration. At the same time, the whole experience was sad, even dangerous in a way. I put a lot of feelings inside that drawing.

I felt that maybe Hendrix had killed himself in order to reach higher levels. I tried to show this by drawing things coming out of his head. And the drugs are symbolized by what he is shown eating—things that are alive, yet alien. I also showed the world around him, an insane and violent world, and Hendrix is doing his thing, alone and apart from that world. It is very sad.

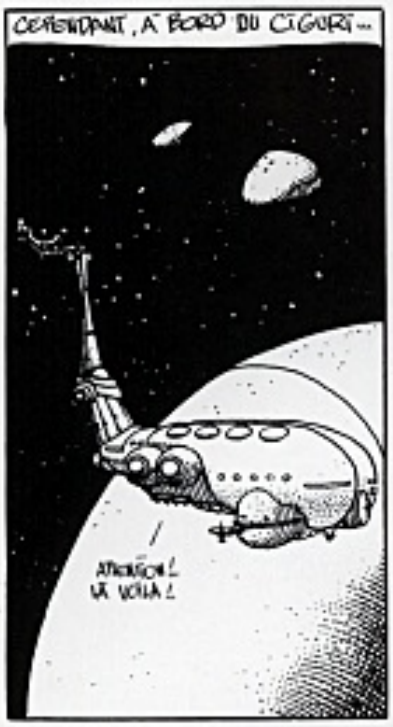


LE GARAGE HERMÉTIQUE DE JERRY CORNELIUS ☆ UNE B.D. de S.F. ☆

...14ème ÉPISODE "MAIS DE RIEN"...

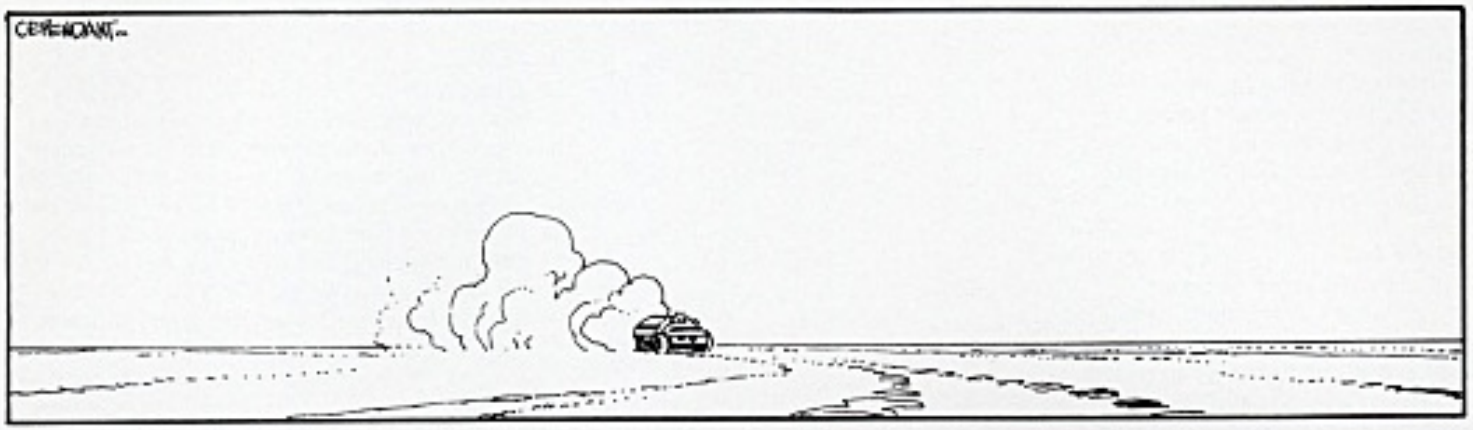
MOEBIUS

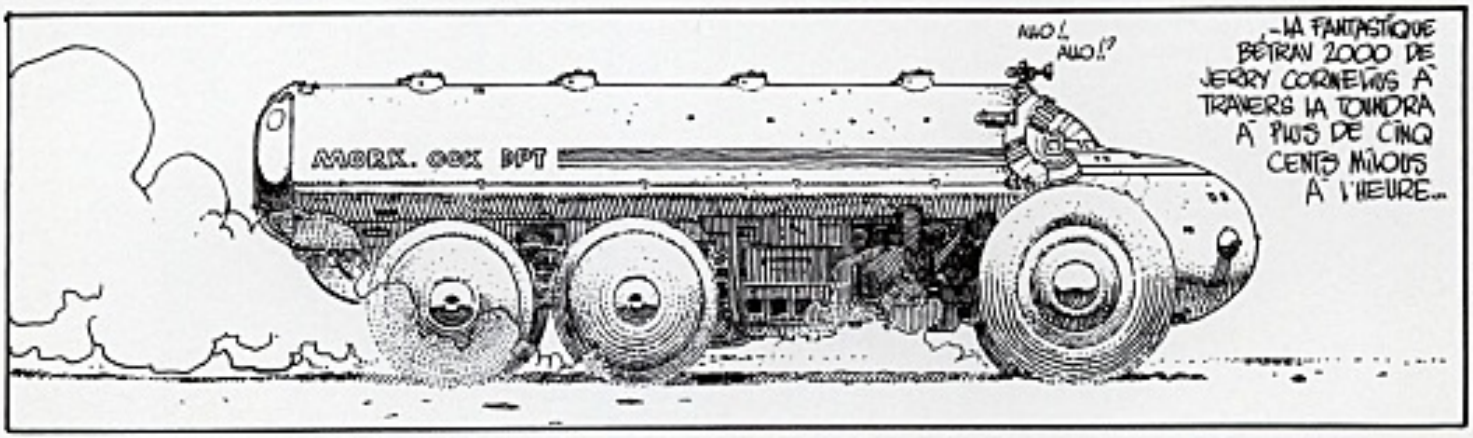
PRÉSENTE : ALORS QU'IL SE PROMENAIT LE LONG DE LA DIGUE DU PETIT ASTROPORT DE OSBCANTÉS EN COMPAGNIE DE SON CHOLON FAVORI, LE MAJOR GRUBERT EUT COMME UNE SORTE D'ILLUMINATION... À L'AIDE DE "23" GÉNÉRATEURS EXTENSEURS À EFFET GRUBERT (IL VENAIT DE DÉPOSER LE BREVET LA VEILLE) IL POUVAIT TRANSFORMER N'IMPORTE QUEL ASTÉROÏDE PERDU QUELQUE PART DANS LA CEINTURE, EN UN MONDE IMMENSE ET COMPLEXE, AU BESOIN SUR PLUSIEURS NIVEAUX... LA SUITE DES ÉVÉNEMENTS DEVAIT LUI DONNER RAISON... C'EST BIEN PLUS TARD QU'IL FIT LA CONNAISSANCE DE MALVINA.



CET ARRIVANT ECHOY S'APPELLE EN RÉALITÉ SPEER GOST... UN AGENT DU MOUVEMENT TAR'HAI RENIVAL...
FAITES LE NÉCESSAIRE ! CERTES !
AVEZ-VOUS DÉCOUVERT L'ORIGINE DU DOCUMENT SUR J.C.

VOILÀ L'ORIGINAL... LES LIGNES EN V DERRIÈRE LES TROIS HOMMES SONT IDENTIQUES À CELLES QUI DÉCORAIENT LES AVIONS "PALETS"... AU COURS DE LA GRANDE GUERRE AÉRONAUTIQUE QUI A RAVAGÉ LA TERRE ALÉATOIRE S.D.X... IL Y A DEUX MILLÉNAIRES QUE CES ÉVÉNEMENTS ONT...


CEPENDANT...


ALLO ! ALLO !?
...LA FANTASTIQUE BETRAN 2000 DE JERRY CORNELIUS A TRAVERS LA TOUNDRA A PLUS DE CINQ CENTS MILLOUS A L'HEURE...

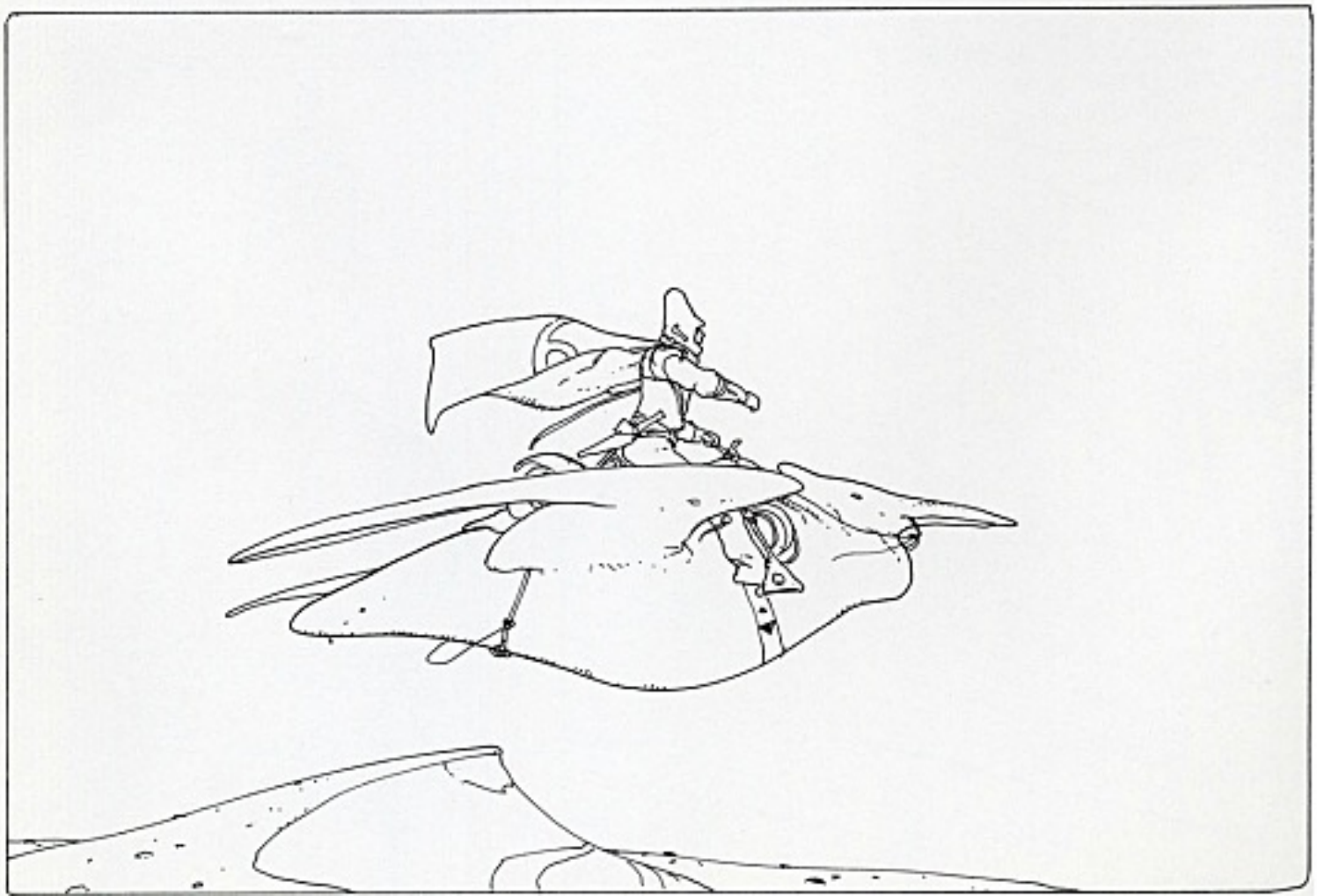
MAIS... QUE SIGNIFIE CECI ?.. CETTE IMAGE ?.. GARDES ! FAITES VENIR IMMEDIATEMENT SPER GOSSI DANS MON BUREAU

moebius

Preceding spread:
The Airtight Garage (1977)
These two comic-book pages come from Moebius's magnum opus, **The Airtight Garage**, a one-hundred-page science-fiction graphic novel, featuring the character of space explorer Major Grubert.

Moebius: I felt completely free when I drew **The Airtight Garage**, because nobody could tell me what to do or not to do. I used that freedom to try to draw things that I carried within me. For example, the Beetroot 9000 is like a running gag, a gimmick which keeps recurring throughout the story, like a weird musical theme. And the picture of Malvina is intended to convey her mysterious and seductive presence. I tried to put all of my experience as a graphic artist in these pages, trying to push my limits to the best of my abilities. I truly tried to be the best Moebius possible.

Opposite:
Crest (1983)
Moebius: I drew this picture for the cover of a special 3D issue of **Metal Hurlant**. Jean-Pierre [Dionnet] felt the magazine sold better when I did a cover. This woman is not based on anyone I know. For a model, I used a face I had found in **Elle**, a popular French fashion magazine. I took off the hair, and transformed her face by adding a crest. The drawing was done in acrylic. I then used an airbrush to finish it. I think it conveys a very nice feeling, which is something that was not necessarily intended at the beginning. I really like it.



3D
MOEBIUS

Opposite:
That Which Is Above (1985)
Moebius: This is the cover to the French edition of the fourth **Incal** book. It is not quite the drawing that I set out to do. In order to keep with the theme of the series, I had to show the character of John Difool ascending, and this is from a scene in the book. But the execution does not satisfy me. In a strange way, I think I would like it better in black and white because of the line work and the contrasts. I did not quite succeed in making the coloring work.

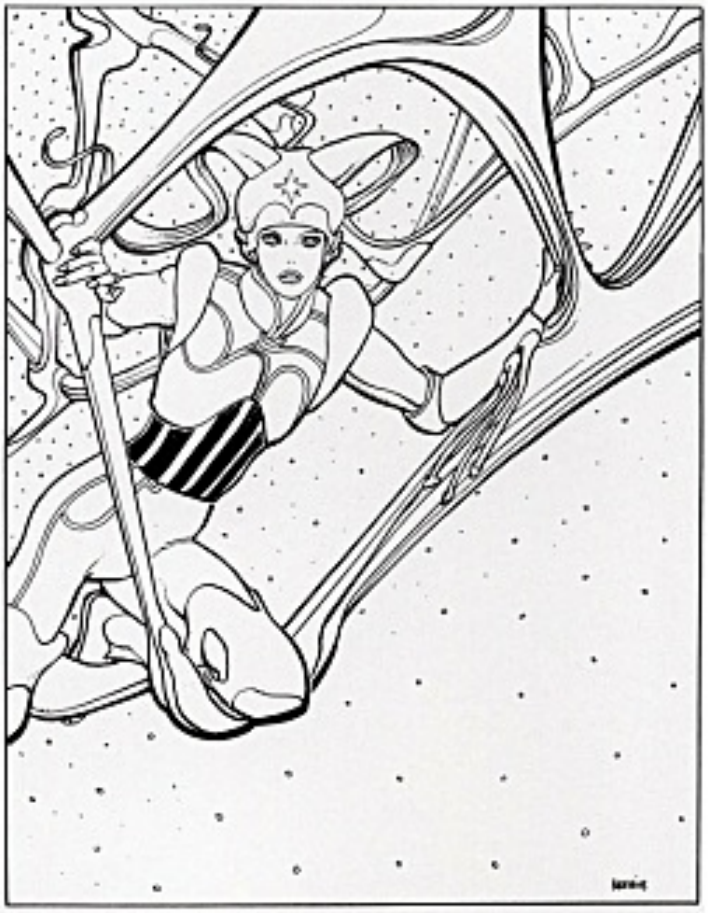
Right:
John Difool (1984)
The character of John Difool was created by cult filmmaker Alejandro Jodorowsky (**El Topo**) and Moebius in 1980 for a six-volume comic-book series entitled **The Incal**. Difool is a rather seedy, futuristic private eye, who becomes involved in a saga of truly cosmic proportions.

Moebius: This was another cover for **Metal Hurlant**. I posed for it, and a friend took a photo, so in reality, it is myself. This picture was intended to show the character's raw strength, power, life. The angle is interesting, but I'm not too sure that I succeeded in conveying all of the above.

MOEBIUS

Futura (1983)
Moebius: I did this drawing as an illustration for a lecture by one of my friends about spirituality. I wanted to convey a feeling of energy, and vibration, while remaining in my own style. It was really one of my very early tries in that direction, and it opened up new vistas for me.

A copy of Moebius's black-and-white inked drawing (top) was made in non-reproducing blue. This "blue-line" was then colored (bottom) and photo-mechanically combined with the black-and-white ink drawing to produce the finished art (right).



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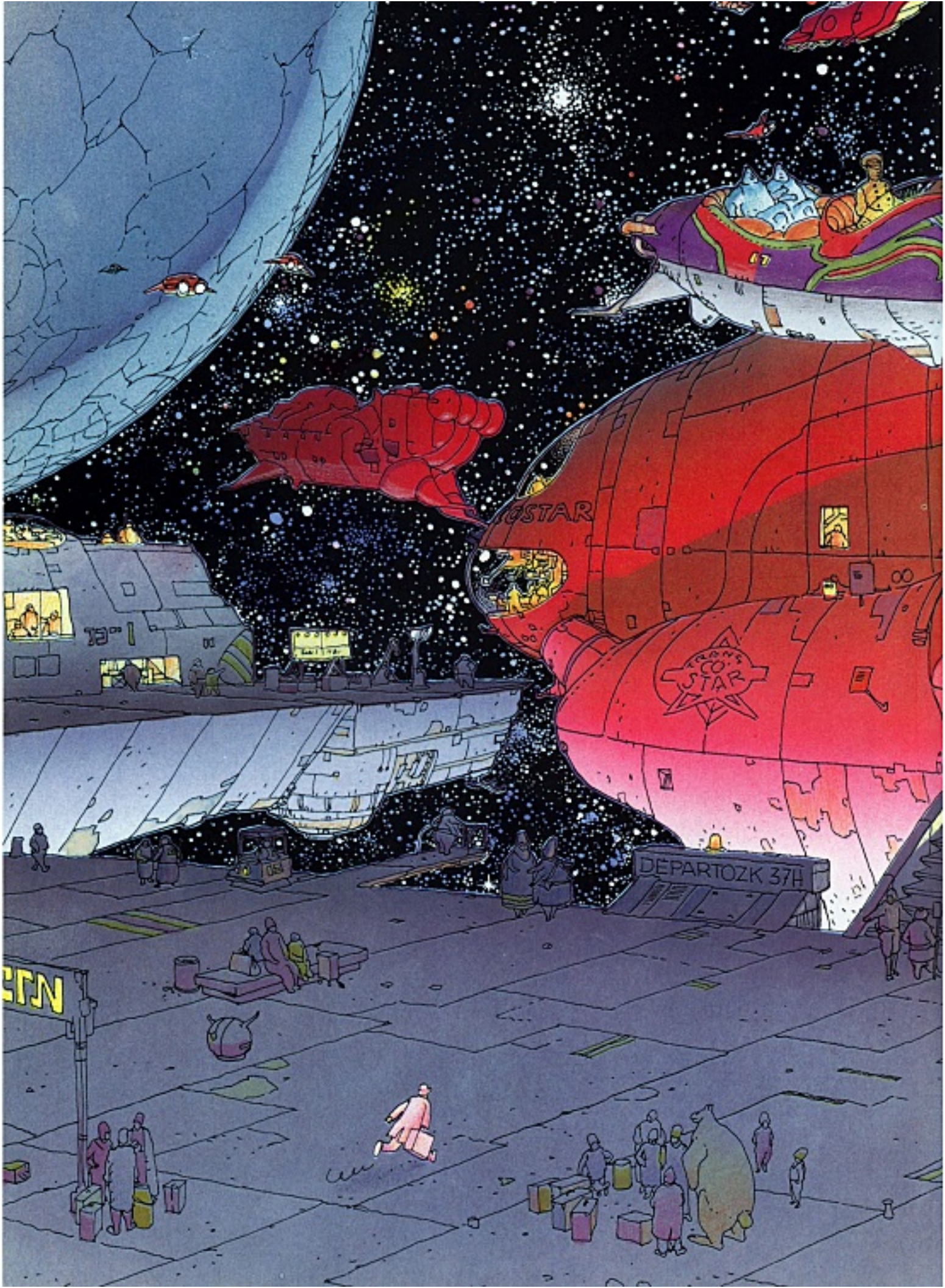
STAR
STAR
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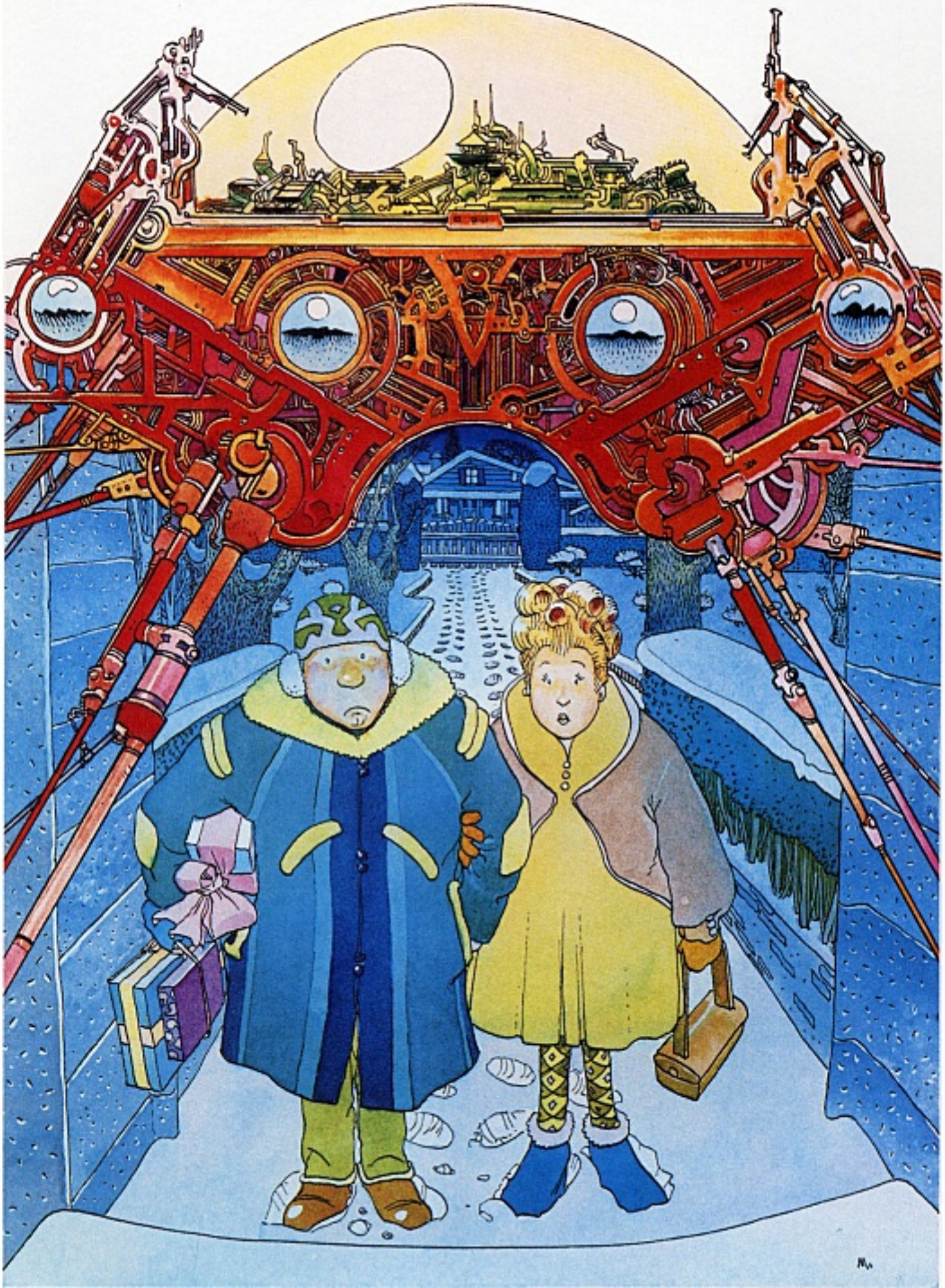
ALPHA CENTAU

Preceding spread:
Spaceport (1983)
Moebius: I drew this before I left France to go and live in Tahiti. Maybe it was a representation of my fear of missing my plane! My original intention was to translate a busy contemporary airport into a futuristic spaceport.

Opposite:
Winter Couple (1979)
This was a cover for the French weekly magazine **L'Express**. The coloring is a particularly fine example of Moebius's style. The upper part of the picture, depicting alien machinery, is intentionally reminiscent of the work of friend and fellow **Metal Hurlant** artist Philippe Druillet.

Moebius: I dream about doing paintings like those of the great classical masters. But in order to do that, you must dedicate your life to one style. Also, you must approach drawing more seriously than I do. When a 'serious' painter does a painting, he works on it for days and days, and he doesn't let it go until it's perfect. It's not my way. I draw pictures in ten minutes and they must be good after ten minutes.



Above:
Princess (1982)

Opposite:
Pierrots (1982)
Moebius: I am not entirely happy with these three pictures. I was trying to do something, but I didn't completely succeed. I think the best is the man dancing on the wave. The colors are nice and the drawing itself is okay. I especially like the graduation of the green wave. The boy sitting at the table is not so successful. Perhaps new colors would improve it.

When I begin working on a series, like this one, at first I'm full of energy. I'm happy to do it, but after the first hour, the second hour, I get a bit tired, and I start losing my energy.

In my work, I try to catch something, something that exists between two small flashes of inspiration. It's not always easy to do. These pictures represent my more peaceful side, imbued with light and magic. It's not my best developed side yet, which is why I work on it so much, to make it grow.

Right:
Starwatcher (1986)

Below:
Railway Station (1984)
Moebius: I was in Paris for a few days when I was asked to do some drawings for a poster for a billboard company. I had a little room, a small table and a few colors. I wasn't really that comfortable, but I did do that drawing. The idea I had was very beautiful, very cosmic. As is often the case, the result was not completely what I had intended it to be . . .

I began sketching it in pencil. It took a couple of hours. Then, I inked it and went directly into coloring it. The background is done with an airbrush. Finally, I used colored pencils to give it some finishing touches. I like the sky, it reminds me a little of a Japanese painting.

Following spread:
(left)
Floating World (1984)
Moebius: Stream of consciousness is not a new system for art. The surrealists used it. They called it automatic writing. It's my own way of being spontaneous, to be free, to follow my inspiration very quickly, in the very moment when I get an idea.

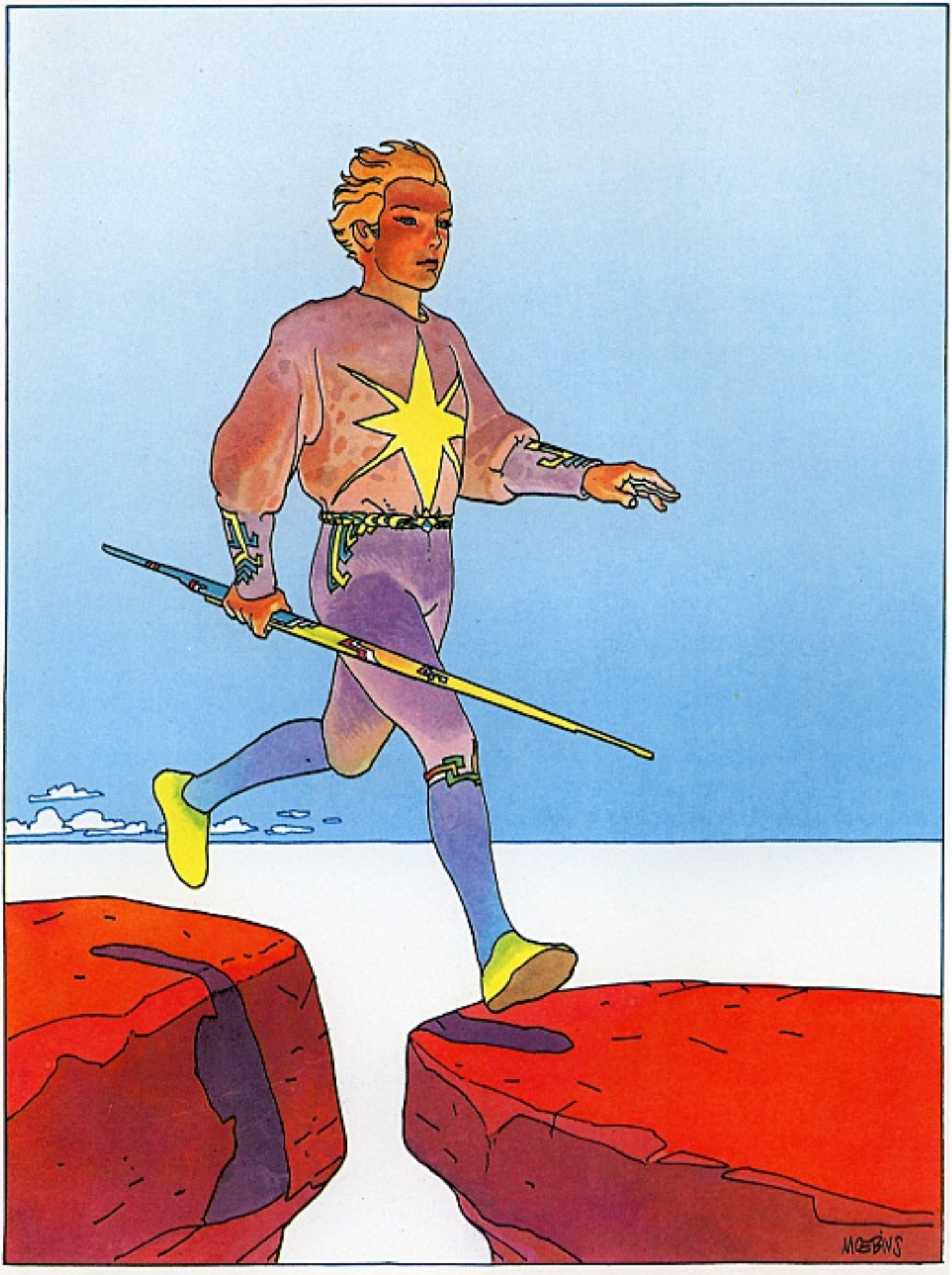
(right)
From Paris to Venice (1984)
Moebius: I realize that my art is a reflection of my life, and not the reverse. For some artists, it's the contrary. Their life reflects their art. But I don't want to go that way, although it can be a big temptation. It was a conscious decision, and a big one for me, because in some ways, my life **has** become a reflection of my art.

For example, the first time I came to the United States, I worked for Walt Disney Studios. I stayed in a big hotel, I was given a big car, I was very well treated. It was very nice. People loved me and I received many compliments that were a reflection of my art. But I couldn't live like that for long. It's dangerous to the soul. It's a threat to creativity and self-respect.

Opposite:
Memory of the Future (1983)
Moebius: This picture was done very quickly, for one of my art exhibits in Siena, Italy. The exhibit was being held in a beautiful place, just behind a church, in the center of town. It was a large space, and felt like one of the most beautiful and powerful places in the world.

The title is a play on words. At the time, I was interested in trying to capture memories from the future, things we project into the future. It is a type of psychic recall. Anyway, I did the drawing around that theme, and then I colored it. I was in a good physical state of mind at the time, so it came together very fast, and rather well. I think I drew the original drawing in black and white, and the colors were added later mechanically, because I didn't have an airbrush. There is a lot of light emanating from this picture, because I believe it reflects a happy and interesting moment in my spiritual life.

Drawing is always like keeping a private diary, but not about the events in your daily life. It is really about your inner life, your secret life. The only thing I don't like about this picture is the character's head. I think it is a little too big, but maybe that, too, is a reflection of the fact that my own head might have also been a little too big at the time!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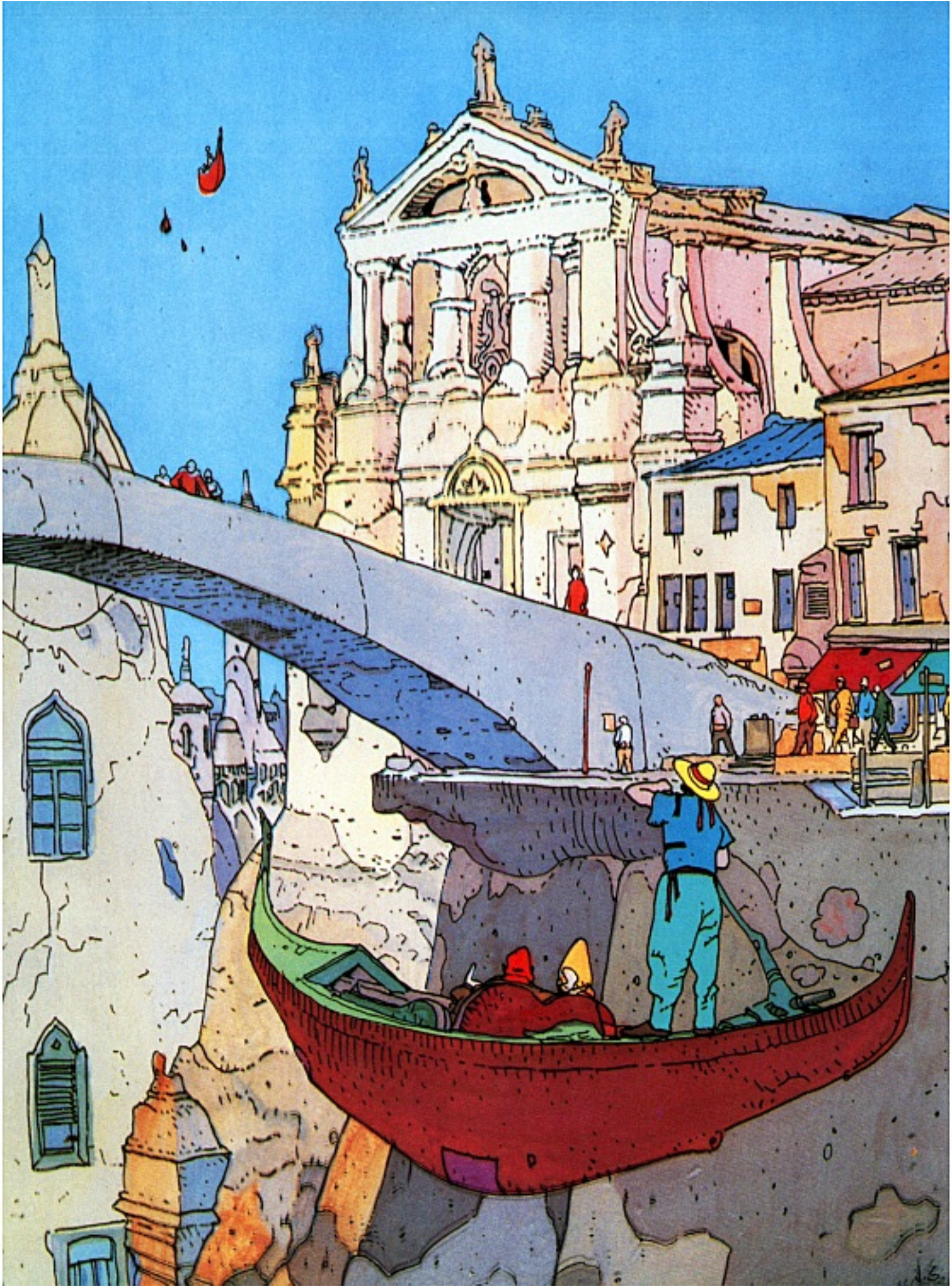

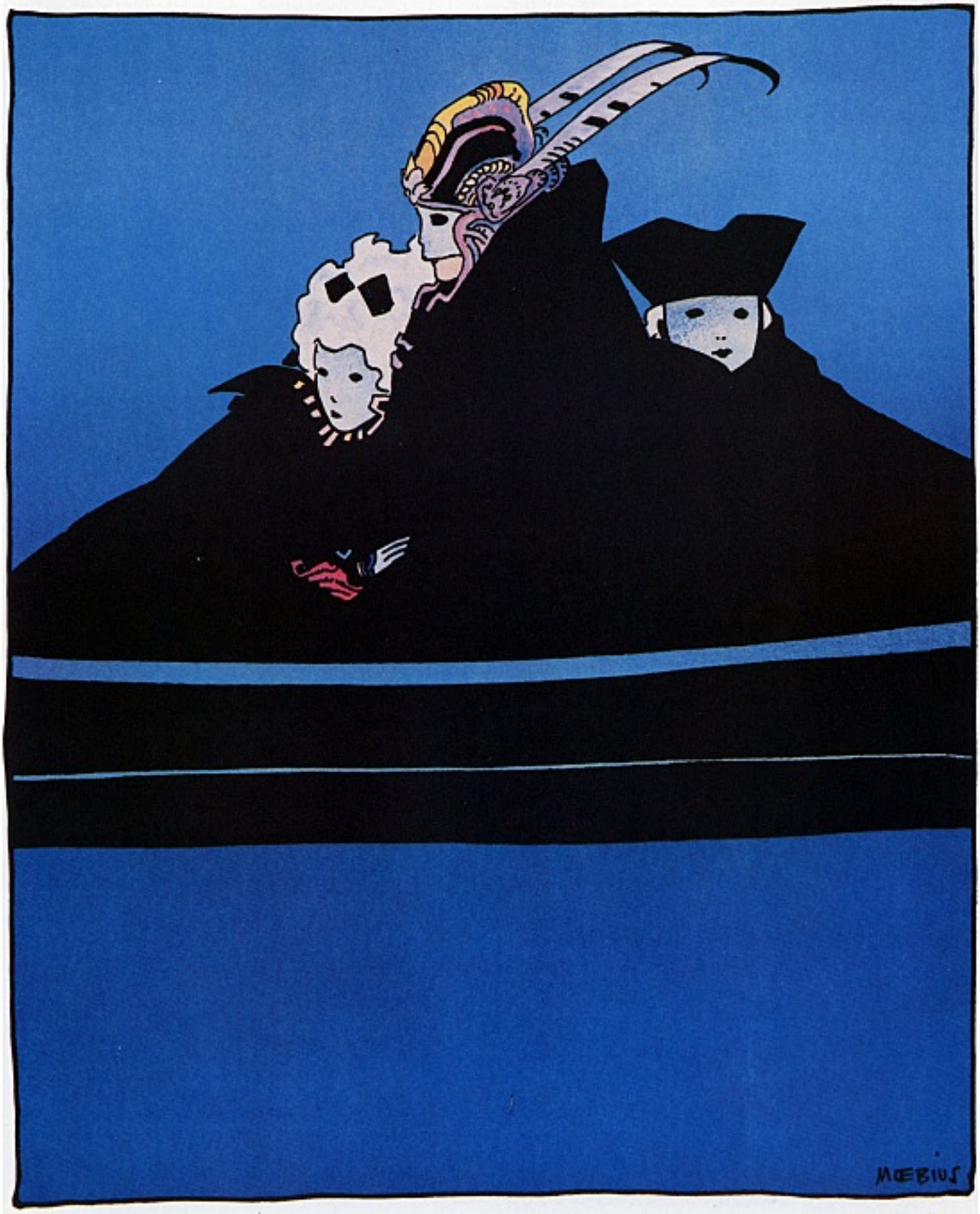
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Preceding spread:
(left)
The Floating Gondola (1984)
Moebius went to Venice for an exhibit entitled "Jean Gir, Il Nuovo Moebius" (Jean Gir, The New Moebius), held in Venice, Italy, in 1984. The artist was struck by Venice as a truly magical city, out of time and space. All of his Venice pictures have an enchanted otherworldly quality, which is clearly apparent here.

(right)
Venetian Carnival (1984)
Moebius: During the Carnival, the ordinary and often pedestrian disguises suddenly blossom and turn into incredible and wonderful revelations. During my stay, I was penetrated by the thought that there was a mysterious connection between masks and the sinking of the city. What is fascinating is not actually the sinking of all that beauty, but the very threat of that sinking. It is what alters our perception.

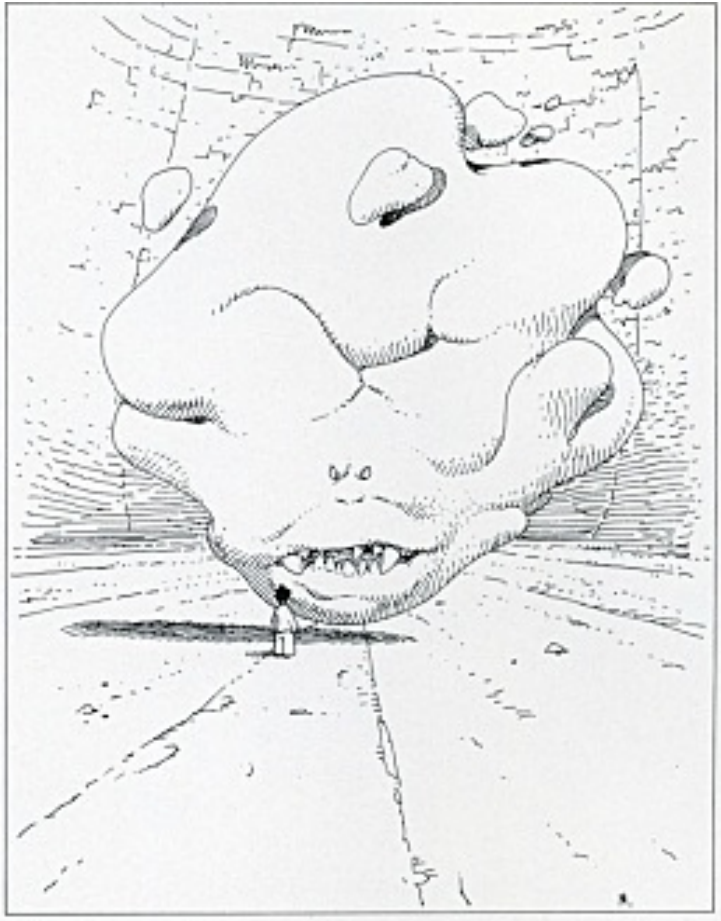
Opposite:
Crystal Laguna (1984)
This is a transitional piece, also inspired by Moebius's stay in Venice, yet foreshadowing his interest in crystals.

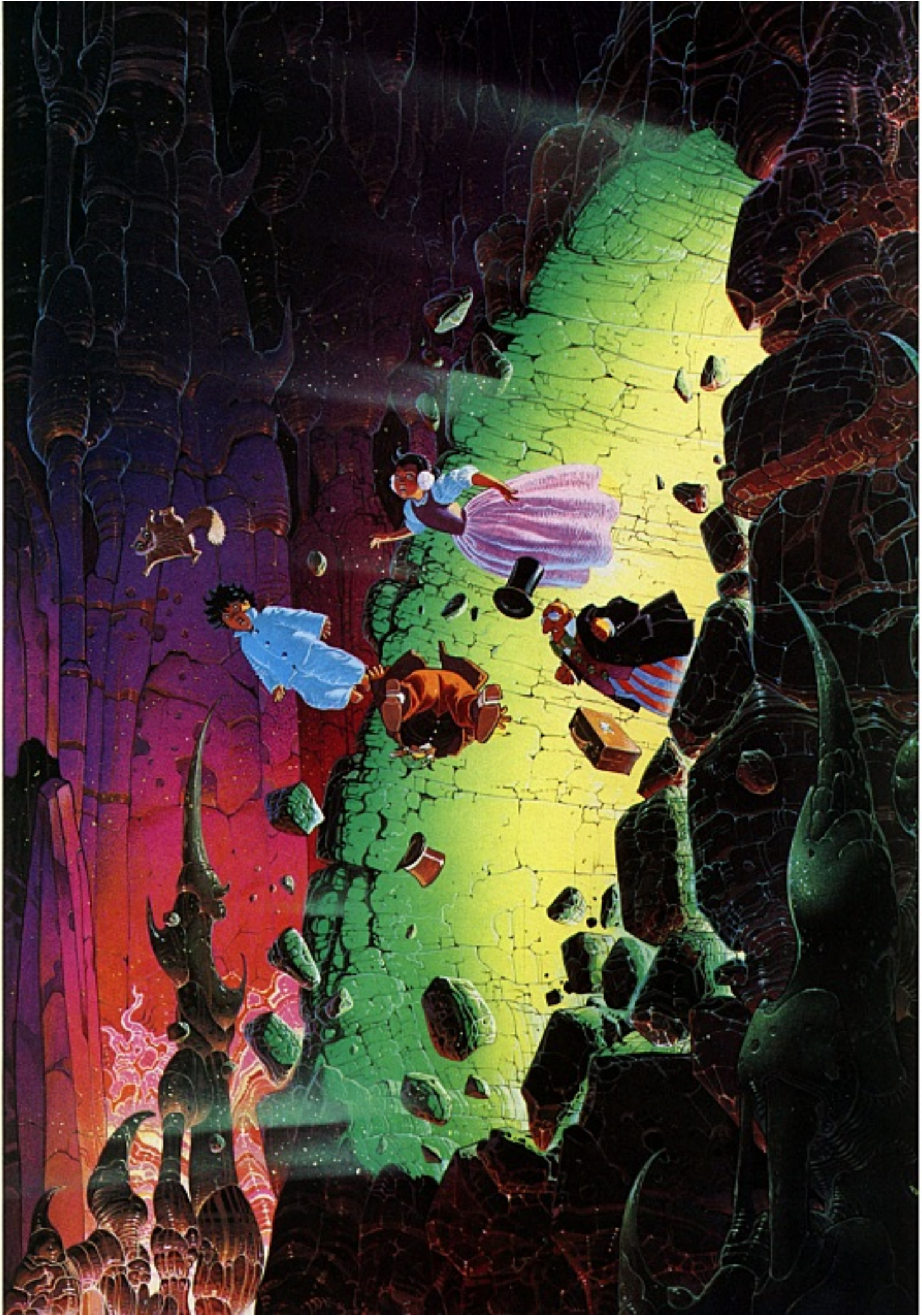
Moebius: Venice is a magical place, yet I do not completely trust the word "magical." It contains so many meanings. There is, for instance, the expression a "magical moment," which means a kind of intense emotion that you experience when you discover something truly beautiful. But magic can also apply to elaborate rituals, not all of which are necessarily good or beautiful. So in my mind the question remains. Yes, Venice is a magical place, but which magic?

MOEBIUS 84

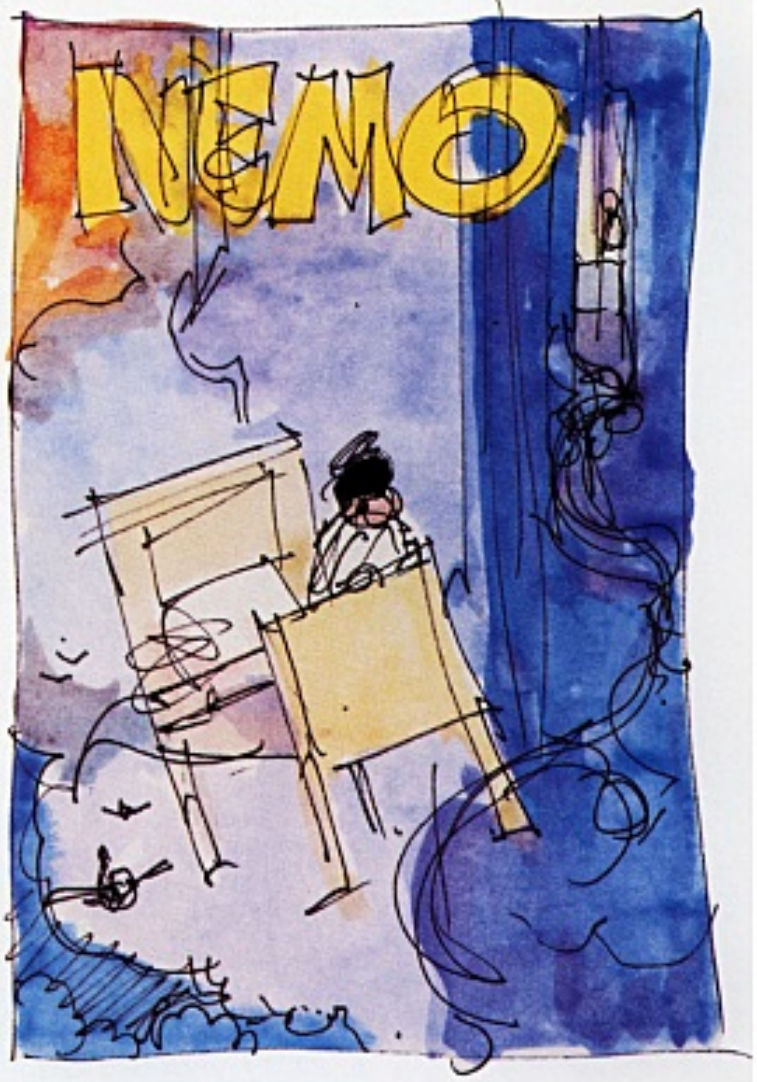
Nemo (1985)
In 1984 and 1985, Moebius was contacted by the studio Tokyo Movie Shinsha to work on the story of, and contribute designs to, their feature-length, animated version of Winsor *McCay's* **Little Nemo In Slumberland**.

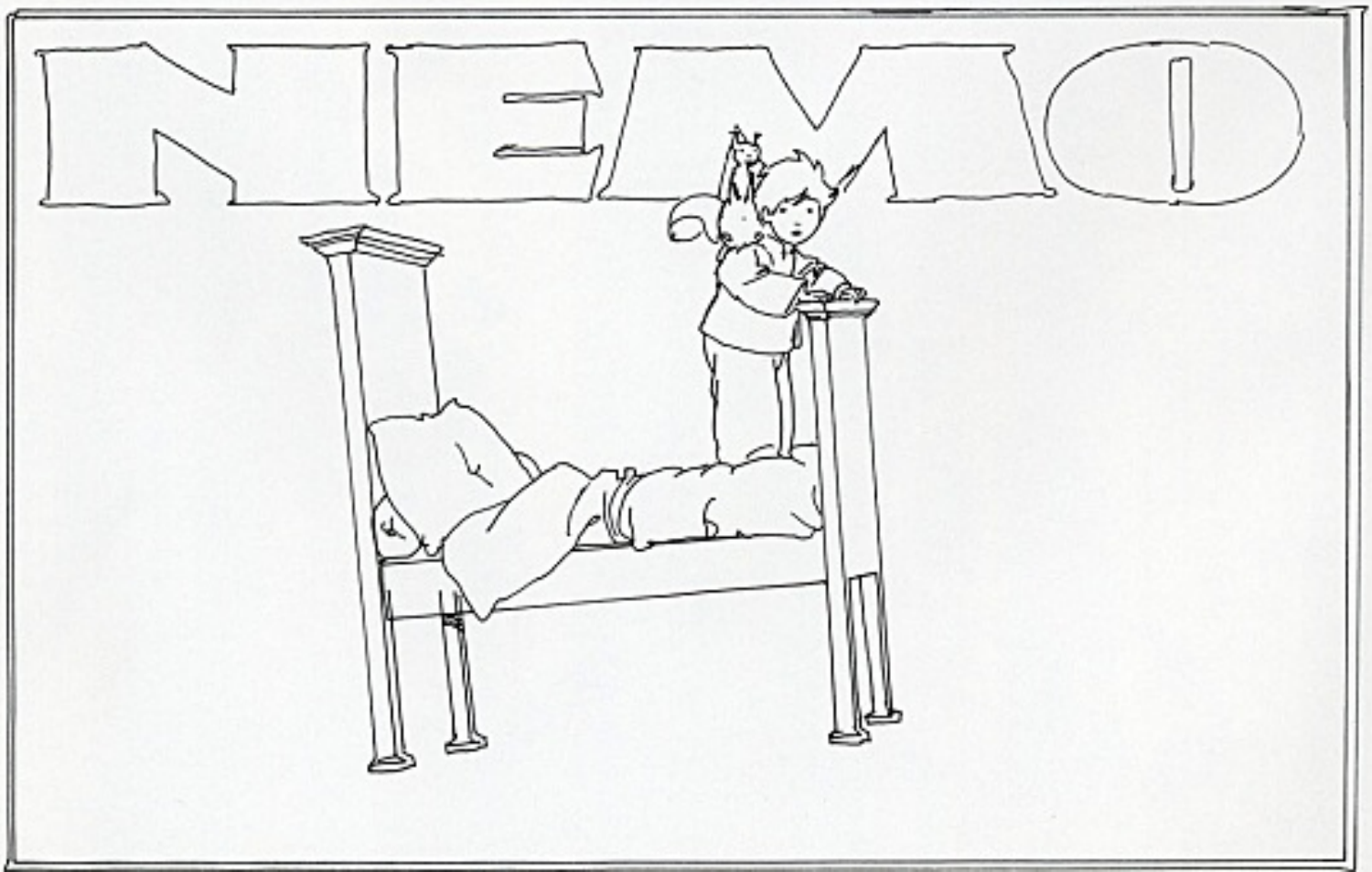
Moebius: I first discovered McCay when the Italians put out a big collection of his **Nemo** strips in the 1960s. That book was a phenomenal success and sold out very quickly. All the European comics artists had a copy, and were wild about it. I was particularly enthused because I immediately saw that we were connecting on the same spiritual plane.

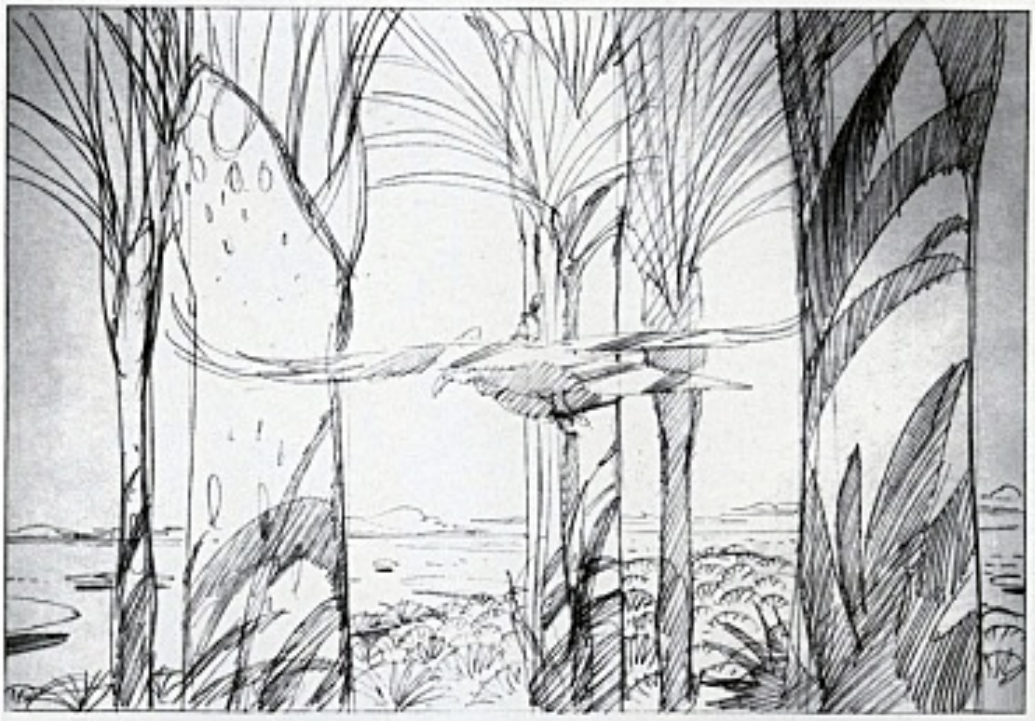


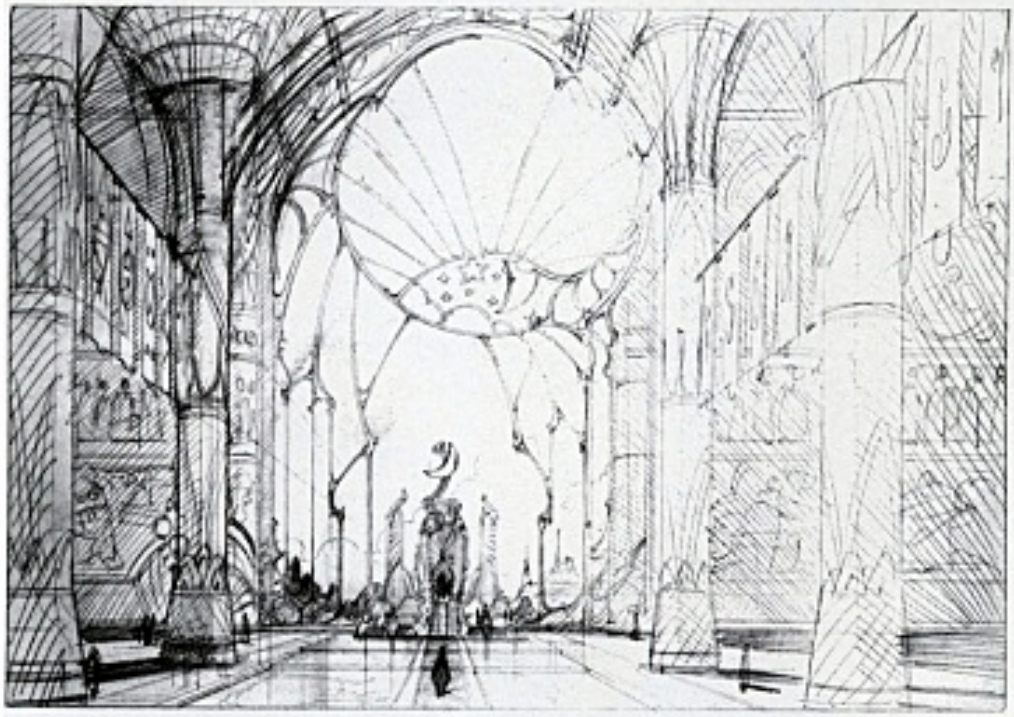


Nemo (1985)
Moebius: I had no special interest in architecture before I discovered Winsor McCay. In fact, at first I was scared of architectural designs, because of their difficulty, in terms of perspective, etc. Progressively, I became more comfortable with them. When you draw as much science fiction as I do, it is hard not to dabble in architecture. You can get away with it when you do westerns, but you can't fake it in science fiction! So I began to enjoy it more and more, and I bought some books on the subject. But I remain an amateur. Winsor McCay was a master professional.

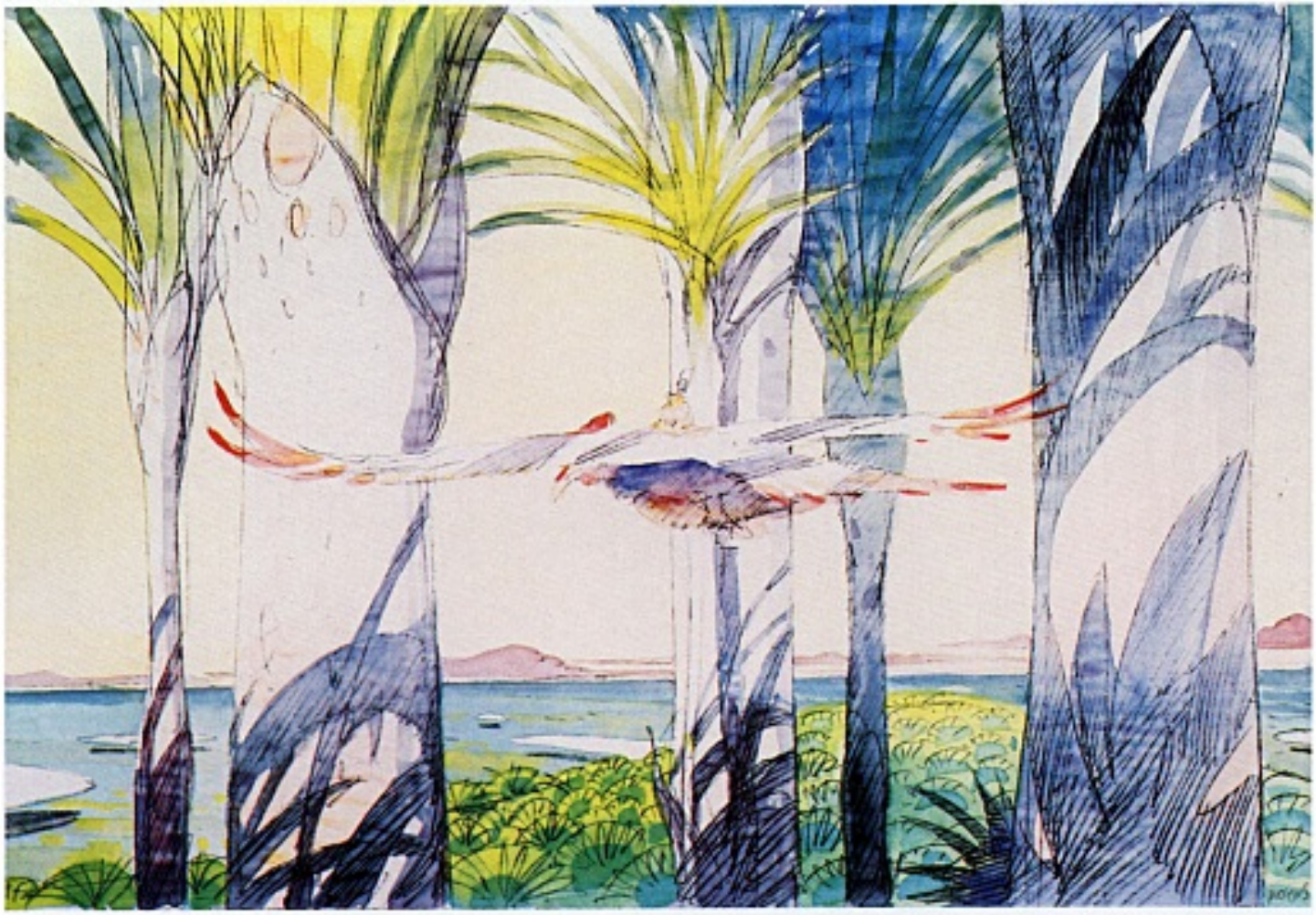


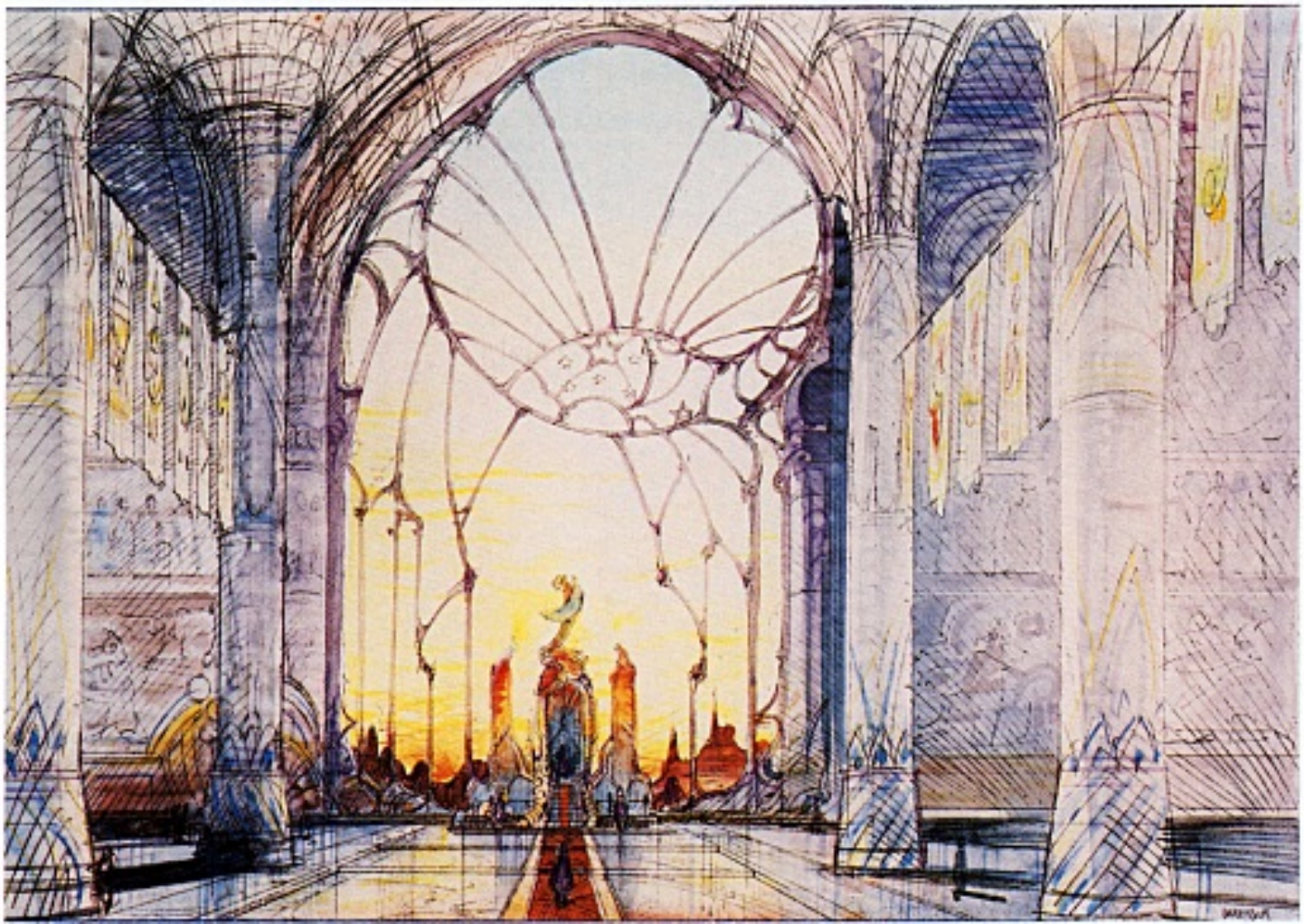






Nemo (1985)
A number of designs—in this case, a journey to Slumberland and a view of the Royal Palace of Slumberland—were first drawn in pencil, then photocopied, then watercolored by Moebius over the photocopies.





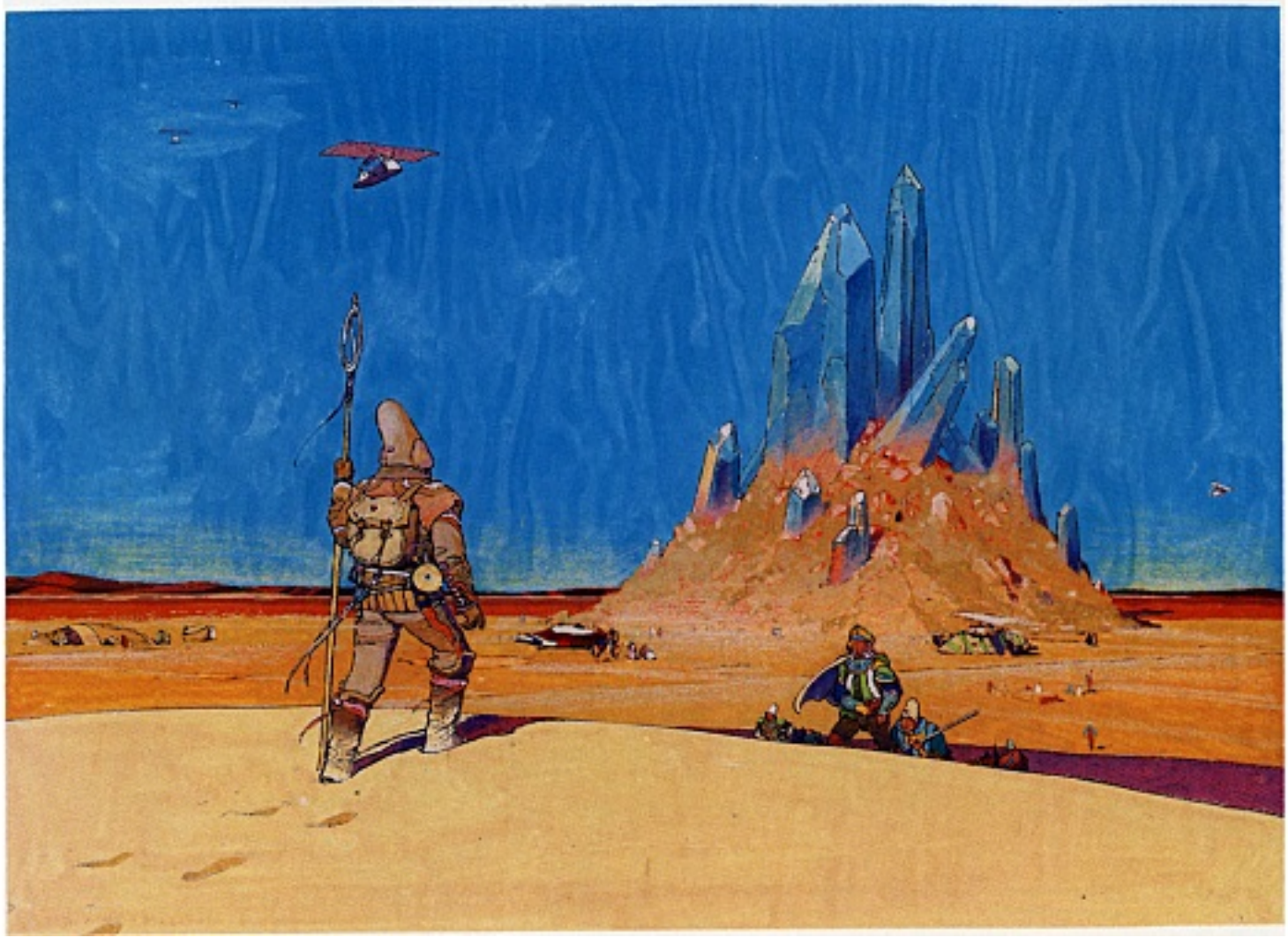
Bread & Butter (1986)
Bread & Butter was a concept created by Randy and Jean-Marc Lofficier with Moebius, with an eye toward developing a futuristic fairy tale for the television animation market. It is the story of two young Earth children who travel from one fantastic world to another. Portrayed here are the world of "Summit" mountain (below), and the forest world of "Sylve-Sphere" (opposite).

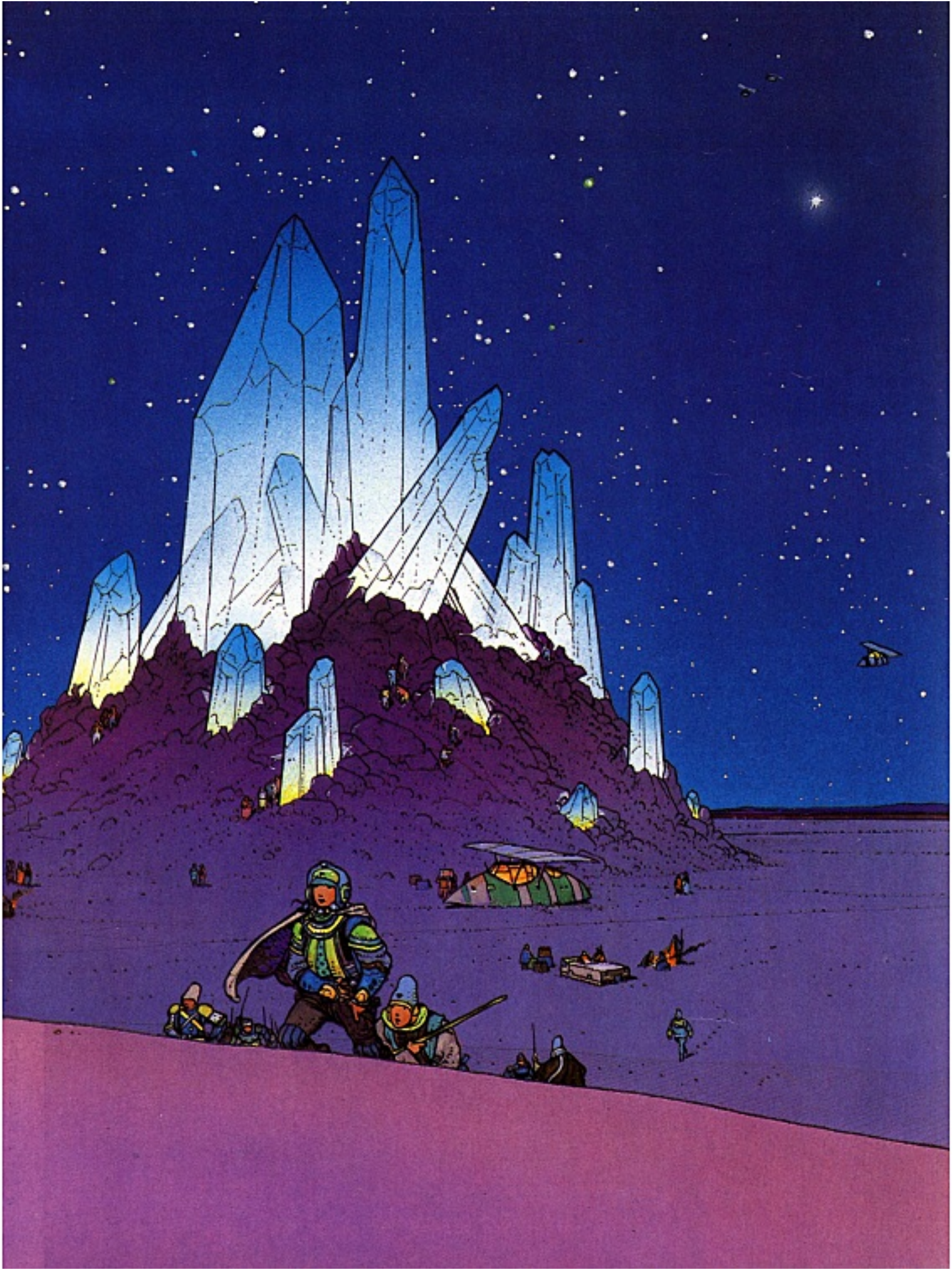
Crystal Major (early designs) (1984)
Moebius did this illustration for Stabur Graphics, an American publisher of art prints, who had asked him to come up with an original poster for an American audience.

Moebius: I first came upon the idea of the crystals. I had a vision of myself, watching a big crystal emerging from the ground, and it was a wonderful feeling. I tried to translate that feeling into a picture, but of course, it is not quite the same as my original vision. Still, it's an adequate representation of myself at work, watching a bunch of people doing all sorts of things around me.

My first idea was that these crystals had emerged in a desert that was very hot, almost impossible to cross, kind of like in **Dune**. In fact, the flying machine looks like one of Herbert's ornithopters. Then I changed it to a night scene. We are still in the desert, but now the sand looks like snow, due to the glowing crystals. Instead of being uncomfortable, the scene has become pleasurable.

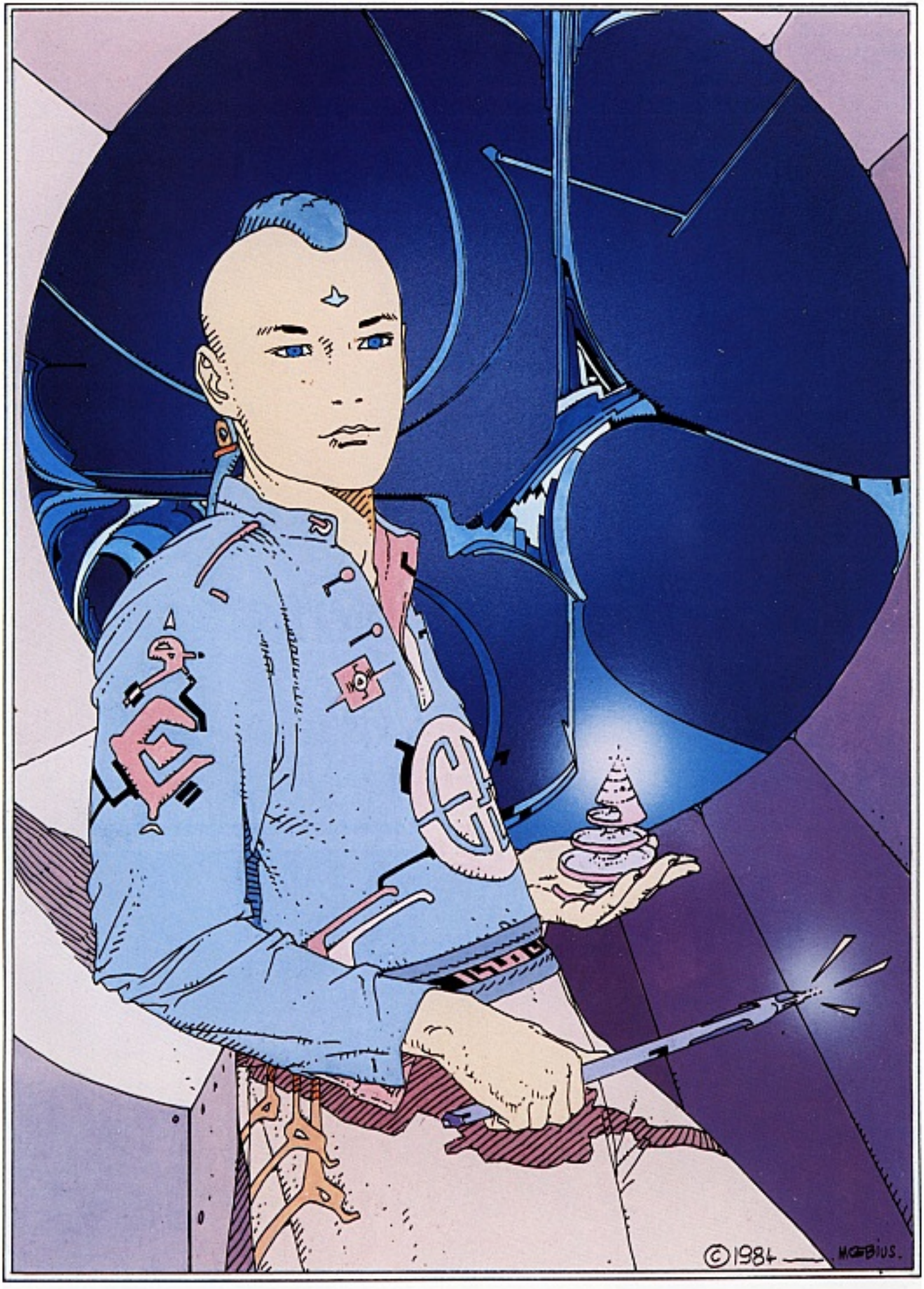
Following spread:
Crystal Major (1984)
Moebius: What I really like about this picture are all the people and all the little things that are happening around the crystals. There are some ancient, half-buried ships which have been turned into houses, and there is this little flying airship.





Opposite:
Noran (1984)
Moebius: In this picture, Noran is inside a vessel that enables him to travel through other dimensions. I should also point out that I didn't do the colors of this picture, which were done by a friend, Francoise. I have drawn many pictures in collaboration with friends. I always enjoy the interaction.

Right:
Noran (1984)
Moebius: This is meant to be a picture of Noran, who is the hero of **Internal Transfer**, an animated film that Arnie Wong and I tried to launch. I was trying to figure out how to draw the character. I drew this at the same time I was working on the **Starwatcher** series. Because of this, many of the Starwatcher features came out in this picture spontaneously. As a result, Noran is not a Starwatcher, but ended up looking like them.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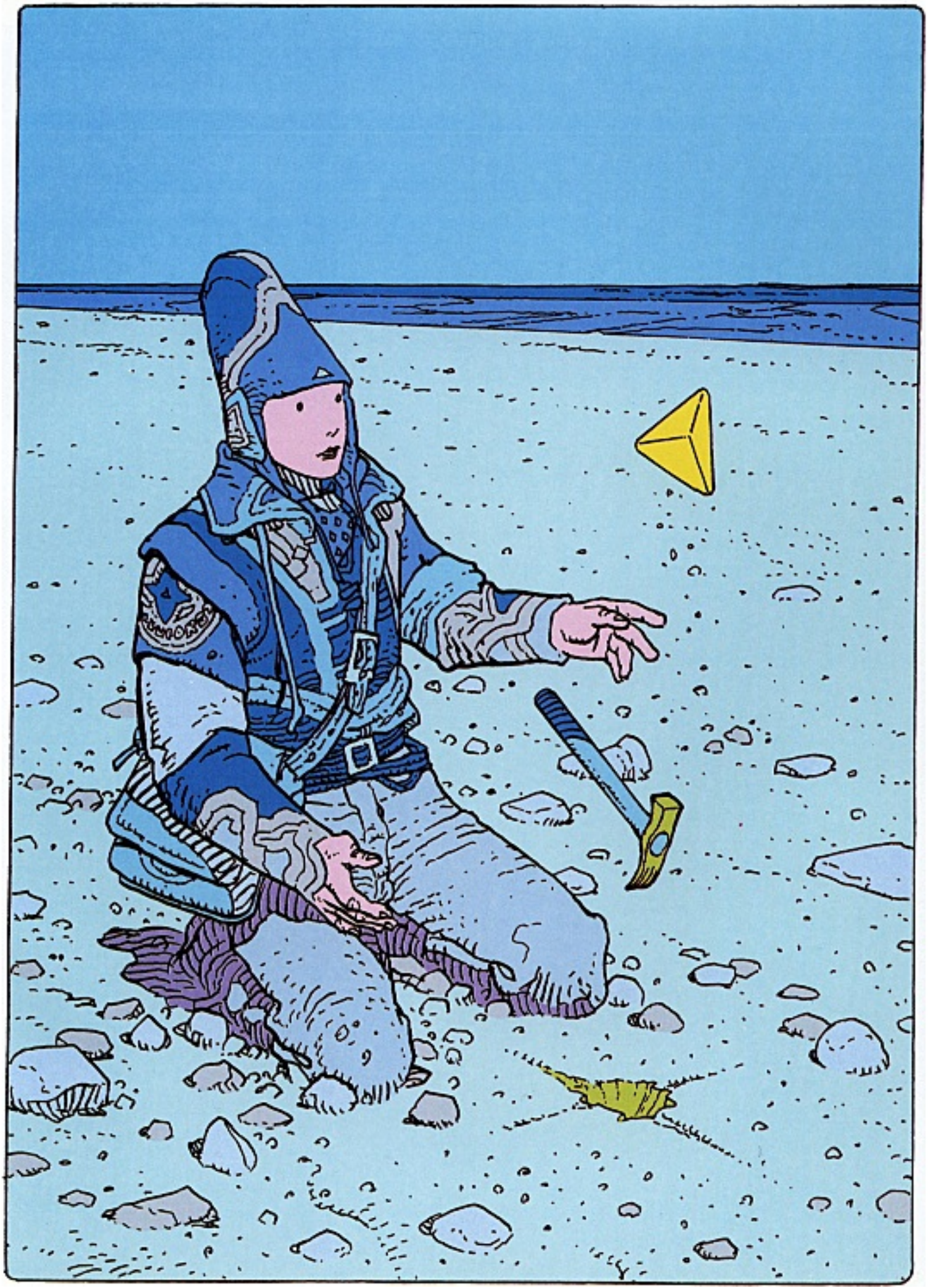
The Golden Triangle (1984)
Moebius: I did this drawing in France, but it was the first picture I drew with the intention of selling it here, in the United States, as a serigraph. It turned out to be very successful. This picture gave me the idea of doing another series, which became the **Starwatcher** series. In fact, the idea of the semi-opened box found its way back into the **Starwatcher II** picture.

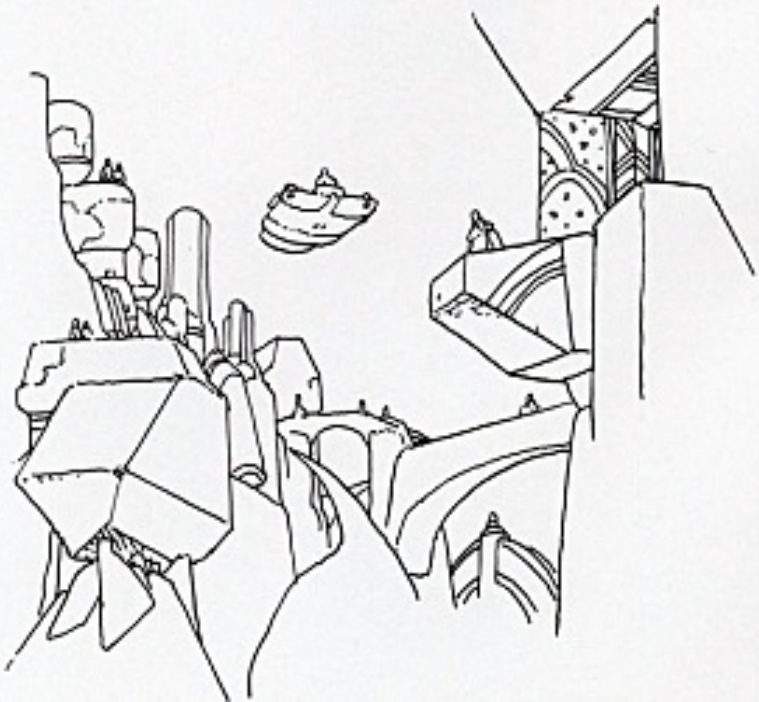
Now, when I look at it with a professional eye, I notice several problems. Some of the proportions are slightly wrong, and the style doesn't quite fit the mood. I think the character's body is drawn too realistically. Yet, it is a very popular picture. I guess I should give up trying to find some logic to it.

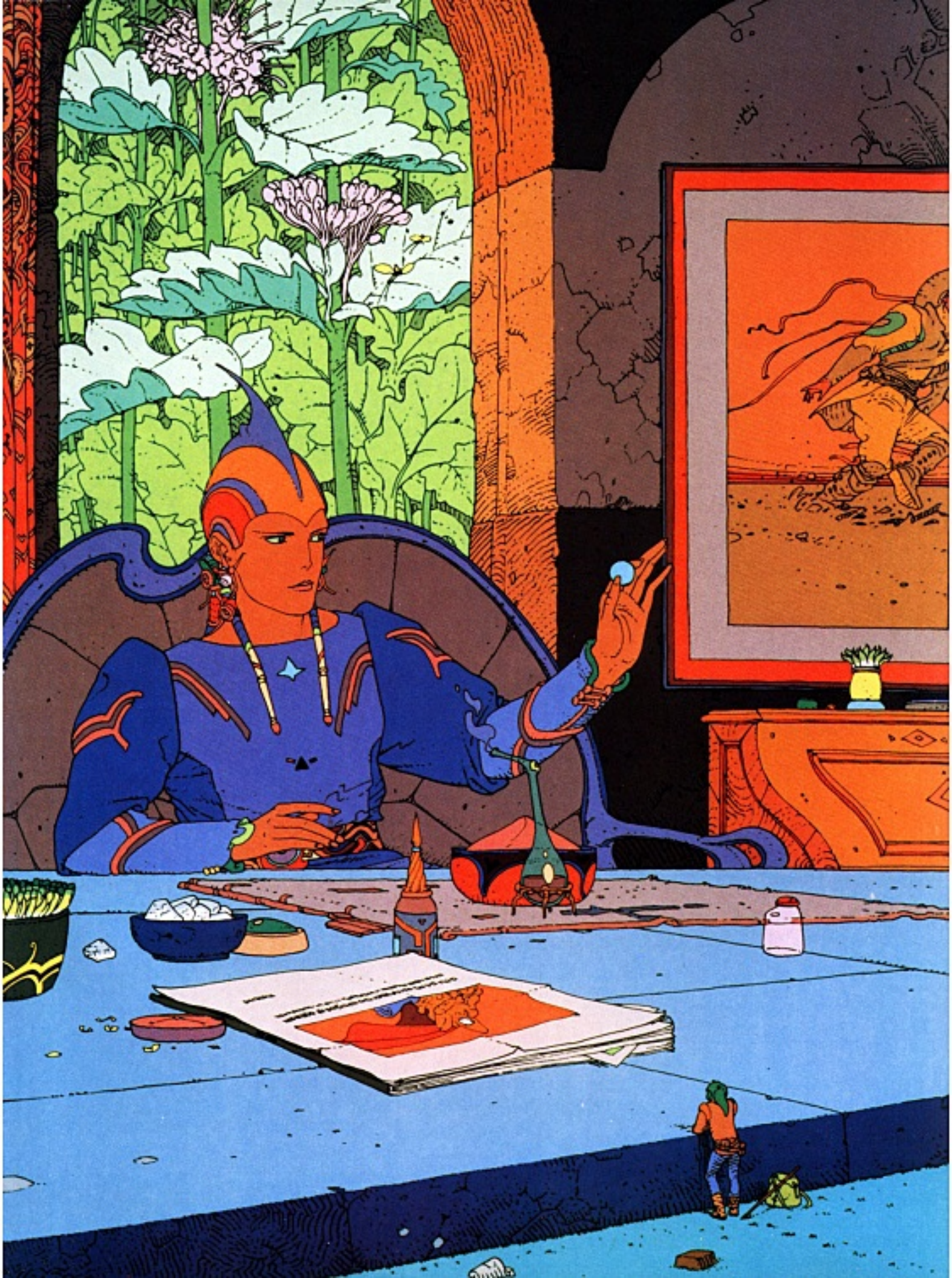


Starwatcher III (1986)
Moebius: Here. I drew the Starwatcher looking at a pearl, as if he were casting a spell or working some magic. At the time, my wife, Claudine, and some friends of ours from Tahiti were trying to import and sell black pearls here. But they didn't meet with much success. Some of that found its way into the picture.

When I look at this picture, I often have the feeling that this is a world I have visited, or the world I come from, or maybe I'm just connected to it in some mysterious fashion. I feel a sense of familiarity with that world, yet when I look at the picture, it is like I'm discovering it for the first time. A strange sense of déjà vu.

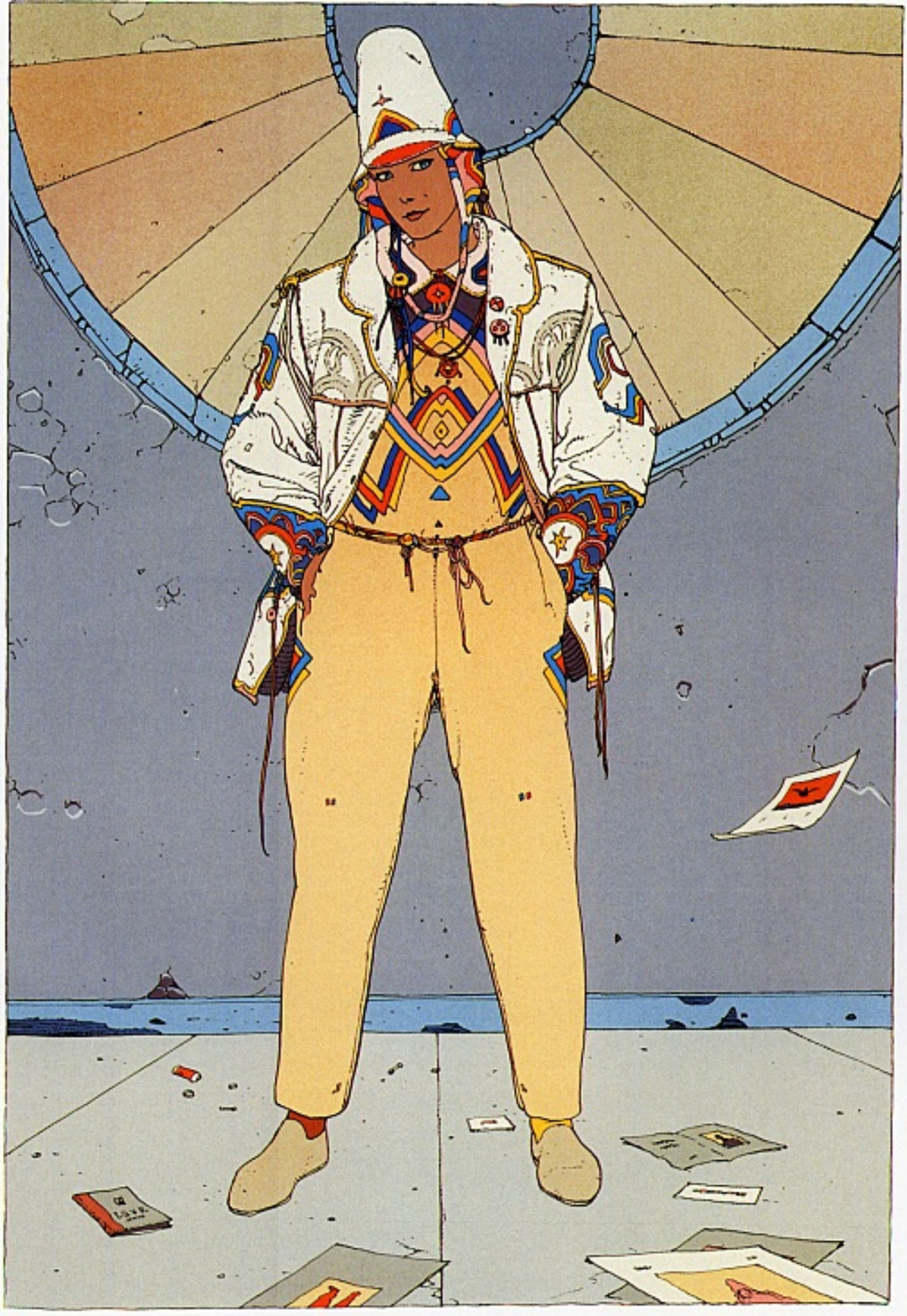
The origin of this picture is amusing. It began as a vision, and at first the table was almost empty, just green. And so was the space in the window, behind the character. When my publisher asked me to expand it to make it into a serigraph, I began to add details. I originally designed a futuristic skyline to go in the window, [lower right] but it didn't work out, so I substituted the flowers instead. The print on the wall is one frame in a long, incredible adventure. Maybe, someday, I'll tell that story. . . .





Starwatcher I (1985)

Moebius: I did a drawing somewhat similar a few years ago, but with Indians. This time, I tried to do one that was firmly planted in my world —the Moebius universe. I think I made one mistake, which was that I used a model from a fashion magazine. As a result, the pose is not as great as it could have been. There is something a little bit artificial about it. Yet, it also conveys great beauty and serenity.

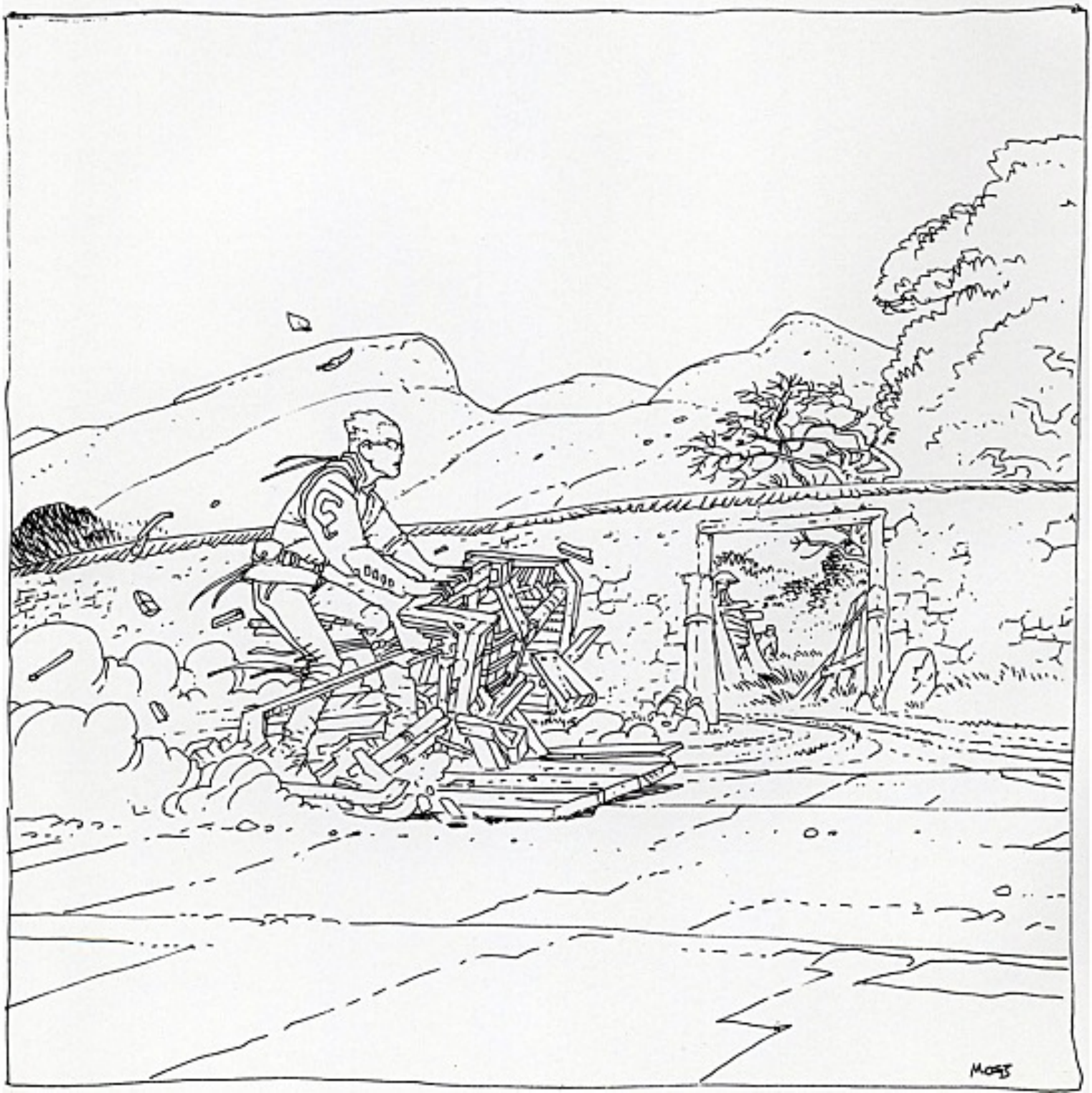


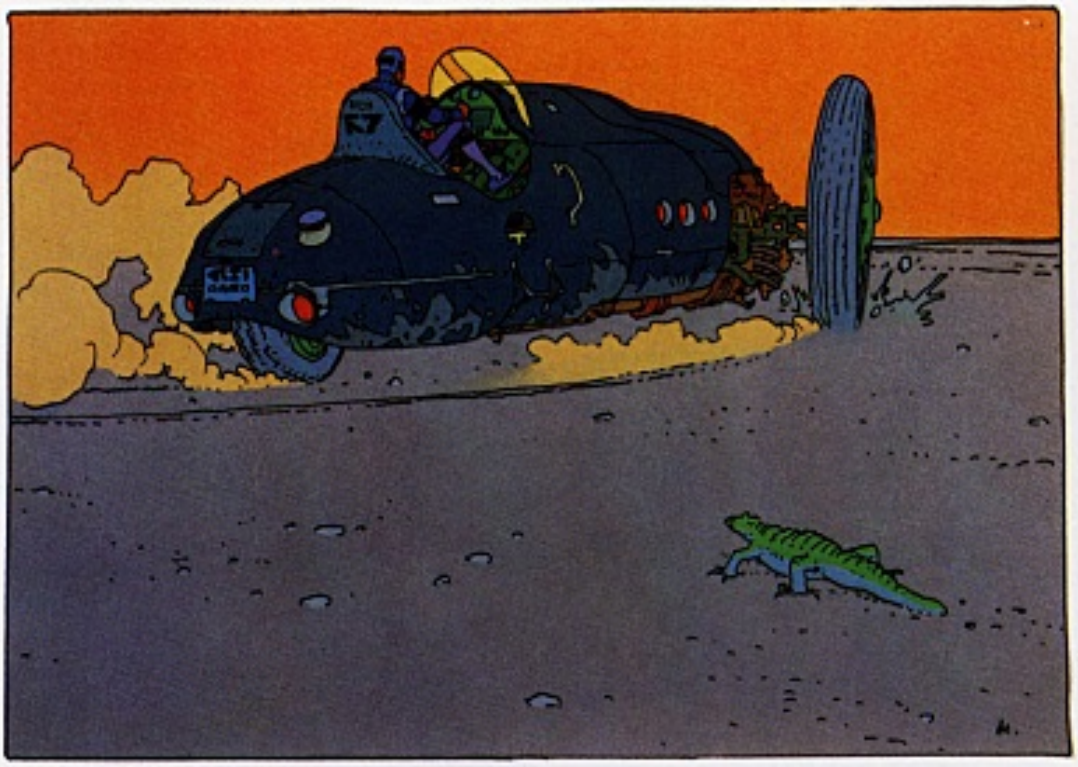
Helen (1985)
Moebius: This was a small drawing which I did very fast on a smoky soft paper. When my French publisher did it as a serigraph, I was surprised by how good it looked. I named it after my daughter, who is also very beautiful.

The symbolism is about looking back. When you look back, you look at your own past. She is doing this, but on a higher level. She is looking at her spiritual roots, and yet she is not afraid because she accepts her past. She is even proud. It is a good feeling.

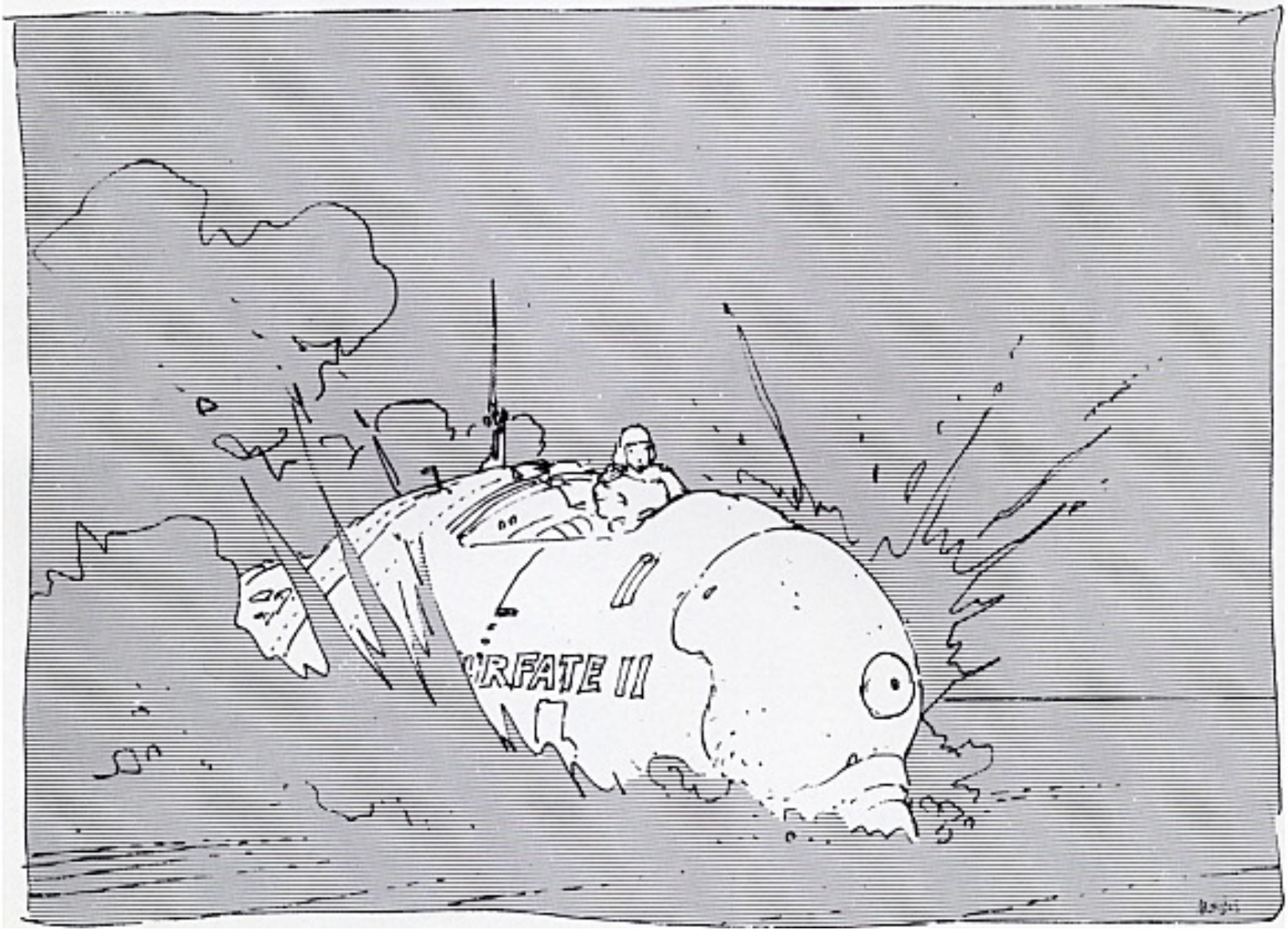
Indirectly, my children have helped change my work. They have helped me grow into myself as an adult. They transform me, and this transformation also affects my art. So I cannot be Moebius, or speak of Moebius, without them. We are together. If I sometimes forget to give them credit, it is because I am an artist, with the ego of an artist, but I cannot minimize the debt I have to the very real people who surround me.

Below:
Land Speeder (1984)
Moebius: I drew this in my hotel room while I was in Tokyo working on **Nemo**. It is the translation of a feeling that I experienced when I was in Japan.



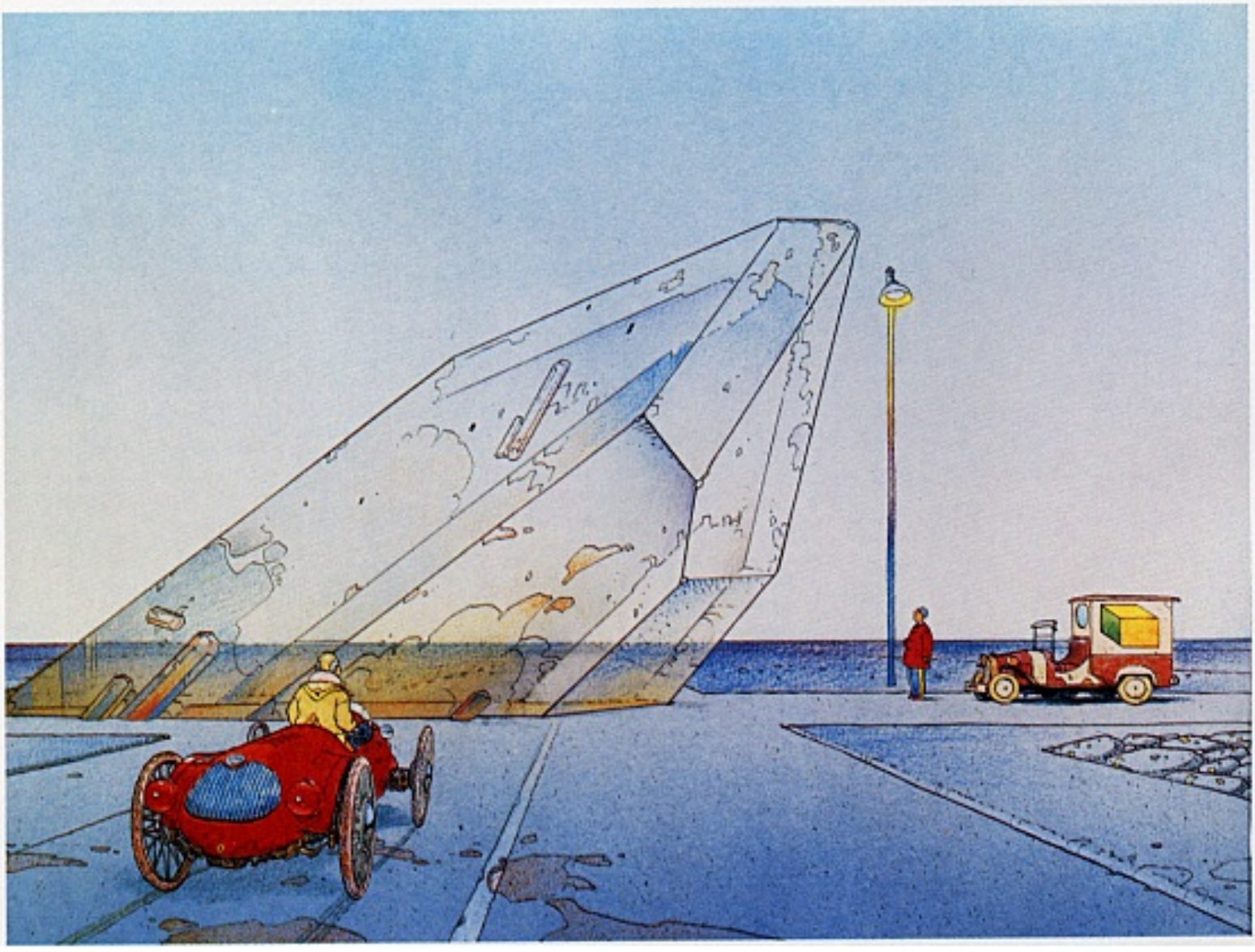


Left and below:
Desert Vehicles (1984)
Moebius: It is difficult to give any advice to aspiring artists. There are so many things one should say. It's difficult to be brief. Every artist is different, and good advice for one artist is bad for another. My best advice would be, "Be what you must be, and do your best." Anything more precise, more specific, cannot apply, because everyone is too different.

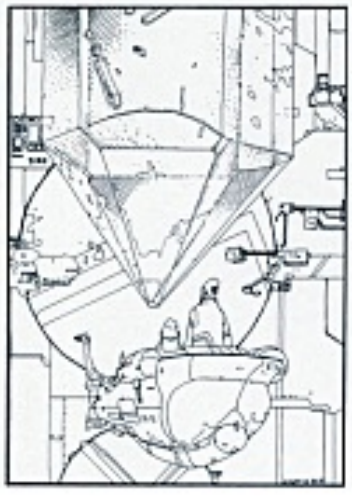


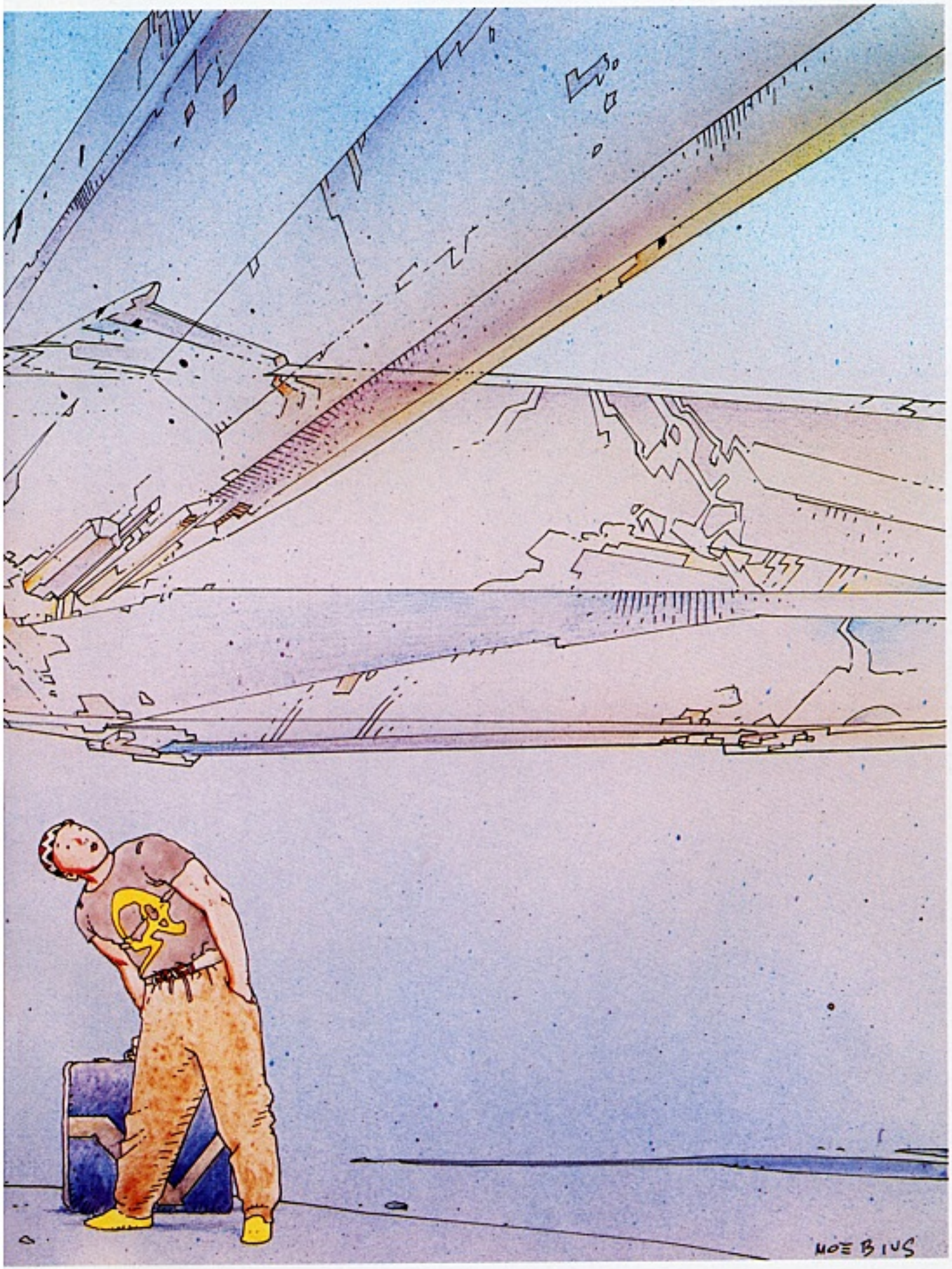
Opposite:
Crystal Saga (1986)
Moebius: The objects that the character is carrying symbolize his thoughts. They are the concepts that we all carry with us. The crystal is coming up from the ground. It is something wonderful, yet it is a complete surprise. So he loses his balance, and his thoughts are shaken. The crystal represents the illumination which comes from the darkest part of the world, but can become a wonderful vessel.

Below:
Crystal Saga (1986)
Moebius: These are people who are involved in their professional activities. They forget about illumination. The crystal is coming from the bottom of the world and interrupts their progression. So they must stop. I don't know what they will do. Maybe they will go in another direction. Maybe they will change their ways.



Right:
The Broken Crystal (1986)
Moebius: I like that one very much. In my mind, it looks like two small repairmen looking at a huge, floating crystal, trying to figure out what's wrong. I like the feeling of lightness in the crystal, the colors, and the two nice, little characters, with their charming costumes. They look a little like Stel and Atan from my **Aedena** stories.




MOEBIUS

Following spread:
(left)
The Indian (1984)
Moebius: Sometimes, small pictures are the best, because they have to convey only the essential. In this case, the light in the eye is very powerful. I did this for a book about Wounded Knee. This picture is a blend between a style of engraving that was popular in the last century and my more traditional western comics style. Yet, at the same time, I look at this drawing and I see pure Moebius. It's because I am, and have always been, extremely interested in anything having to do with American Indians. It is something deeply personal, spiritual.

(top right)
Blueberry (1984)
Jean Giraud began working with the late writer Jean-Michel Charlier on the adventures of Lieutenant Blueberry in 1963. The team produced a total of twenty-six books and a spin-off series. To many, **Blueberry** remains Giraud's best known work.

This drawing was done for a series of nine **Blueberry** postcards. It is a unique attempt by Moebius at drawing the character in a style that is closer to that of Moebius than the usual brush style used in **Blueberry**.

(bottom right)
The Caravan (1983)
This was one of several realistic western paintings for a series of advertisements for a major French bank.

Opposite:
Blueberry—Broken Nose (1980)
Influences noted by the artist include Max Ernst, Picasso, Monet, and Van Gogh. But he also includes **MAD** magazine cartoonists such as Will Elder and Jack Davis on the list, as well as science-fiction illustrators such as Ed Emshwiller and Virgil Finlay. Moebius also speaks with great enthusiasm and admiration about some of the American comic-strip artists.

Moebius: My favorite was Hal Foster, not for everything, but especially for the way he drew landscapes and objects. I also liked Alex Raymond in his later **Flash Gordon**, when he drew in a very classic, incredibly elegant style. I am also very fond of strips such as **The Phantom**, **Mandrake**, and **Brick Bradford**.

My fondness for illustrations can be traced back to the collection of big books with red covers that was in my grandfather's library. They were about people who traveled around the world making observations and writing stories about their journeys. These were illustrated by drawings and engravings, including some very beautiful work by Gustave Doré.

C'EST L'HEURE PLUS BAS DANS LA SIERRA OÙ STEVENS LE VIEUX BRAVO...

CHAN A LONGUEMENT PARLÉ AVEC VITTORIO HIER SOIR... SAIT-ELLE OÙ IL EST ALLÉ... PAR DÉSIR DE PROUVER SA BRAVOURE, IL MET TOUTE LA TRIBU EN DANGER...

CHAN NE SAIT RIEN, PÈRE !

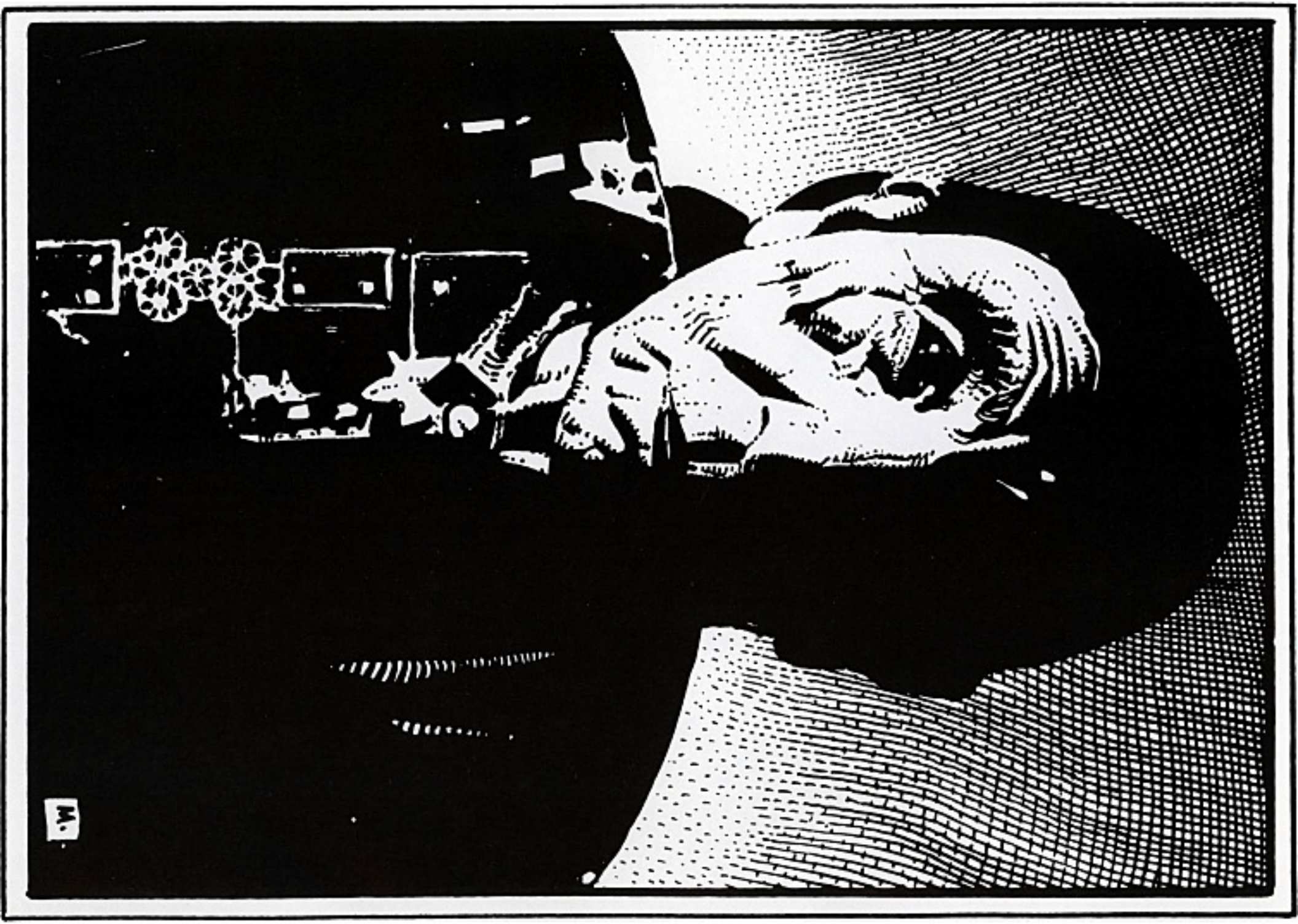
AU MÊME INSTANT...

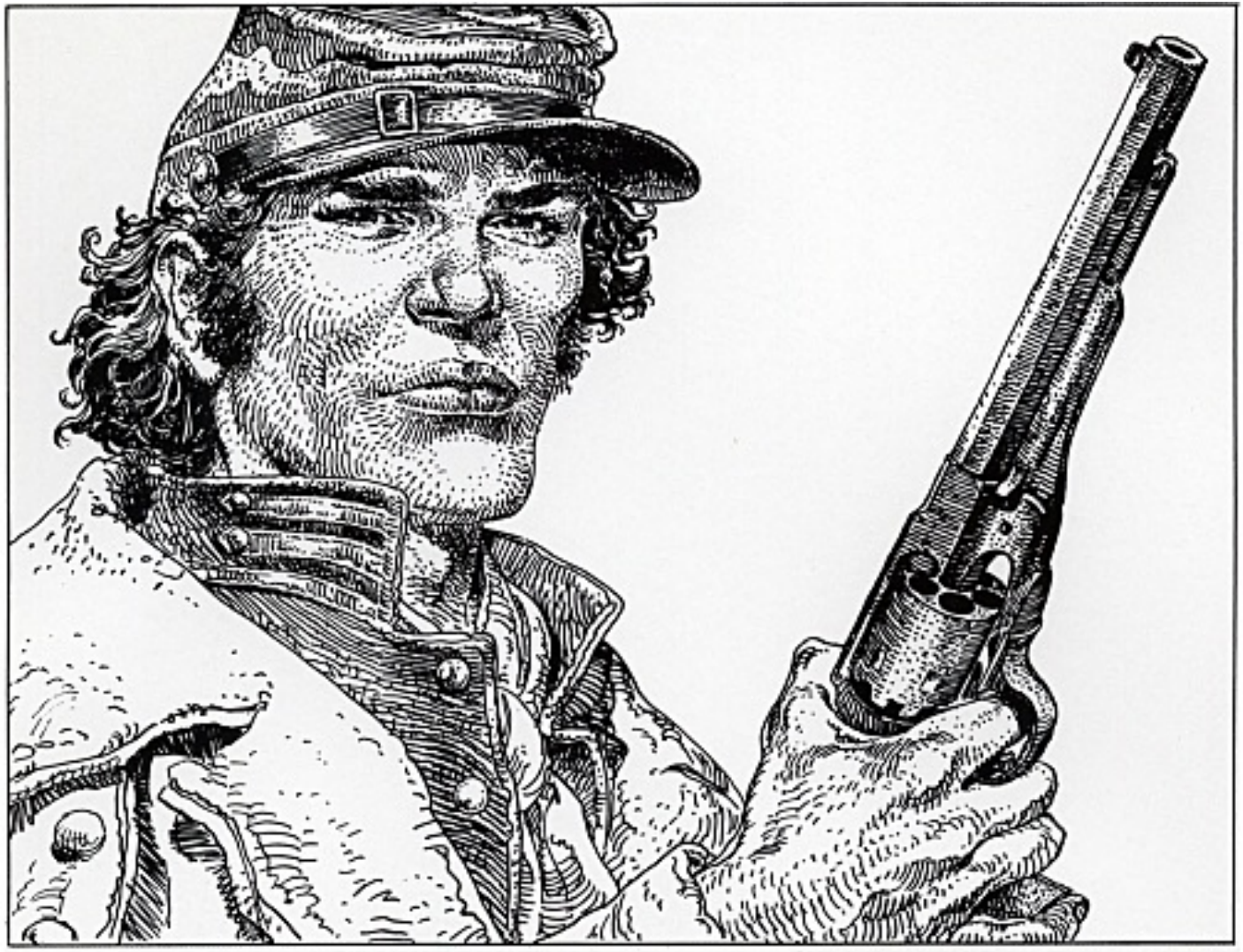
LÀ ! LA SQUAW BLANCHE DU COACH... LE TROISIÈME HOCCAH À GAUCHE DE LA GRANDE HUTTE !

LES ATTAQUES CONTRE LA DILIGENCE ET LE TRADING POST REMONTENT À TROP LONGTEMPS. POUR QUE GOG ET MAGOG PUISSENT RENFLER UNE PISTE...

HM... IL FAUDRAIT ATTIRER UN DE CES MARAUDEURS À PROXIMITÉ DU CAMP...

DANS LA SIERRA LES HEURES ONT PASSÉ... ET SOUDAIN...



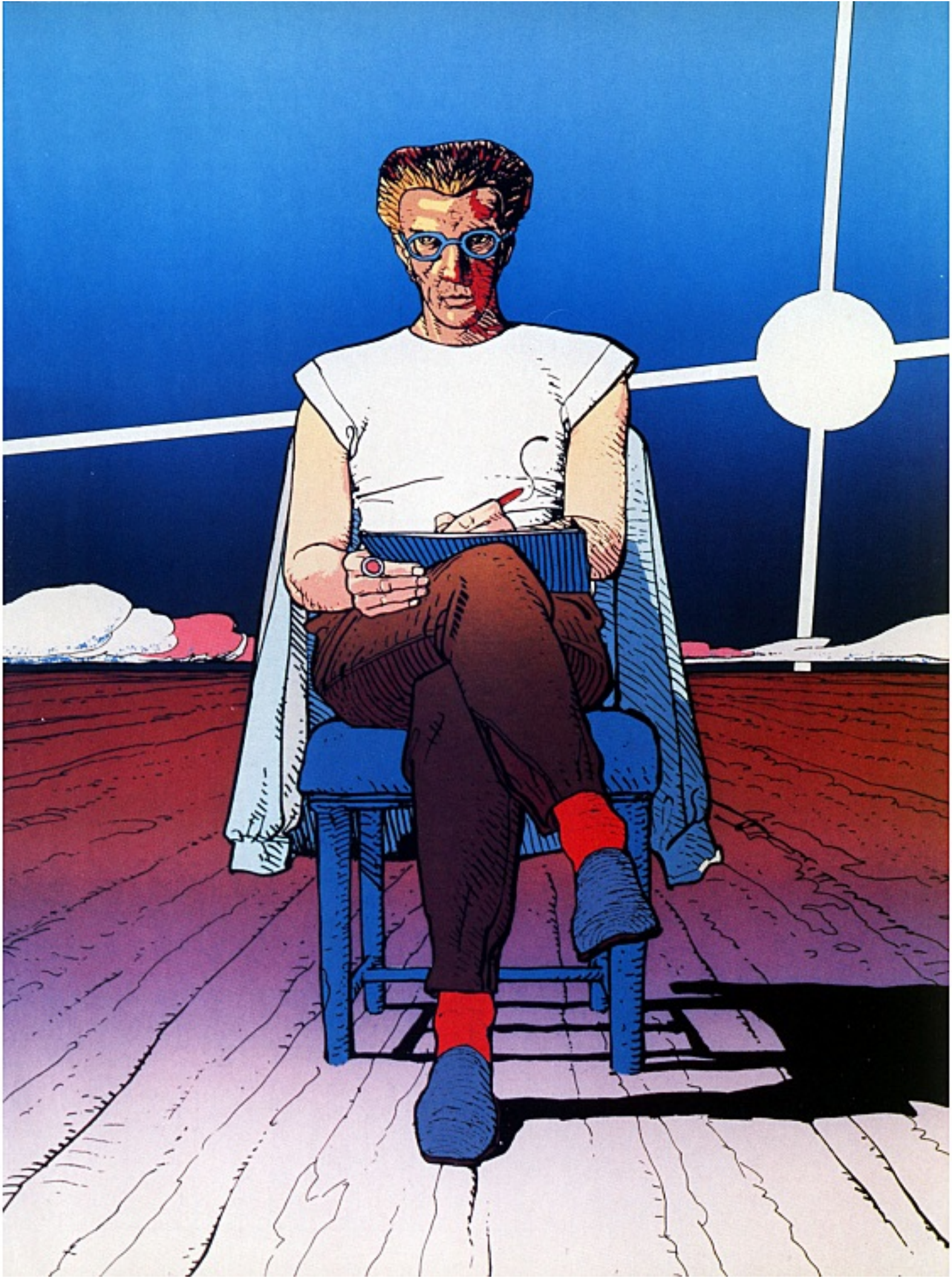


Self-portraits

Moebius: The illustration at the top, I drew one night when I was alone in my hotel room on a trip to Europe not long ago. It was about 3:00 A.M. and, because of the jet lag, I was still awake. I had been on a diet, so I had lost fifteen pounds and I was struck by my physical appearance. It was as if somebody else was looking at me from the mirror.

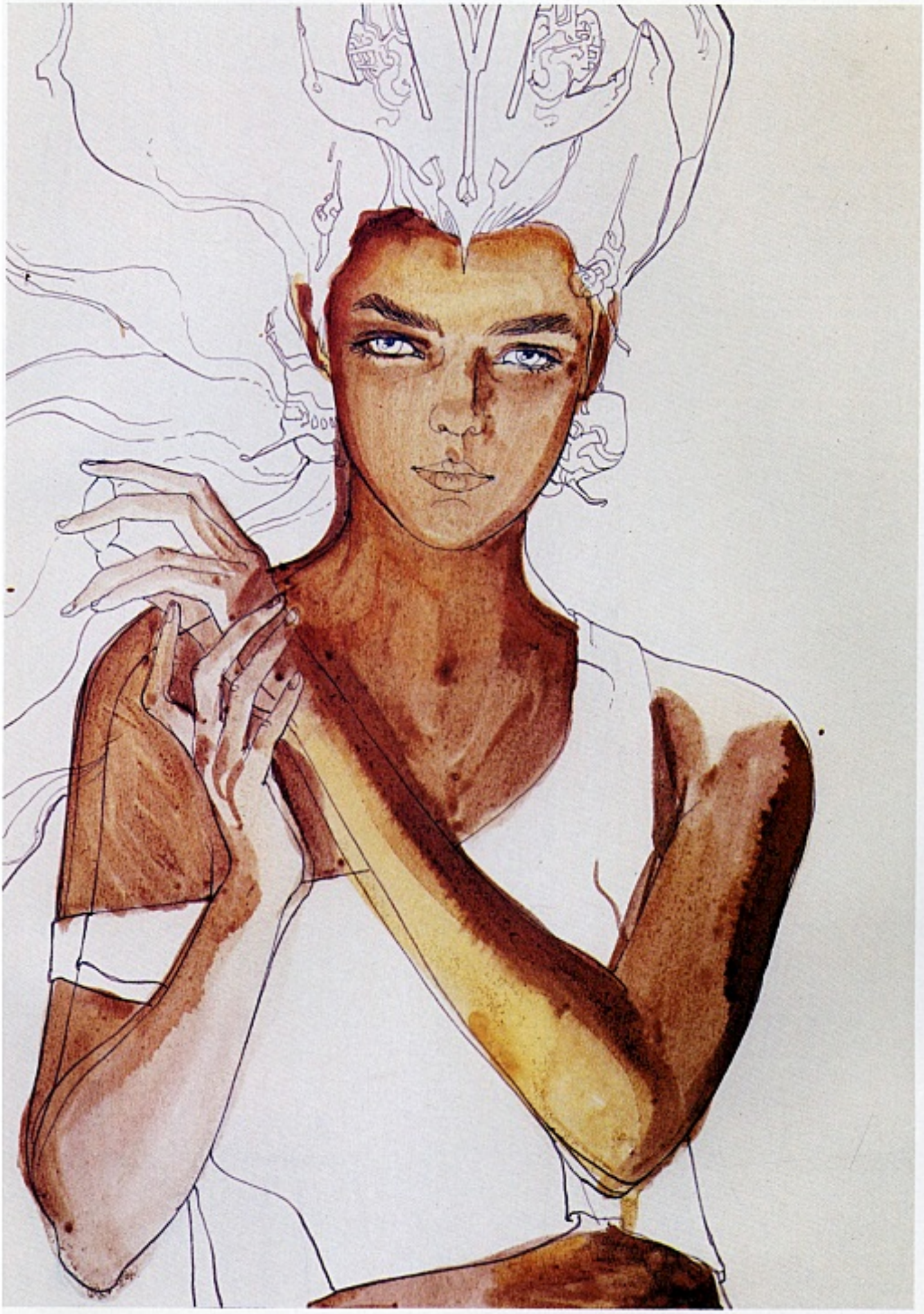
The small illustration on the bottom was drawn about twenty years ago for **Metal Hurlant**. It was intended to make fun of me. In fact, you can tell, because it's drawn in a style very much like that of the American underground, funny, satirical, yet very precise.

I did the drawing on the right with a mirror, in Belgium, also fairly recently. I tried to convey a dreamlike atmosphere, a mythic quality. But I think I still prefer the illustration on the left. It's funnier!



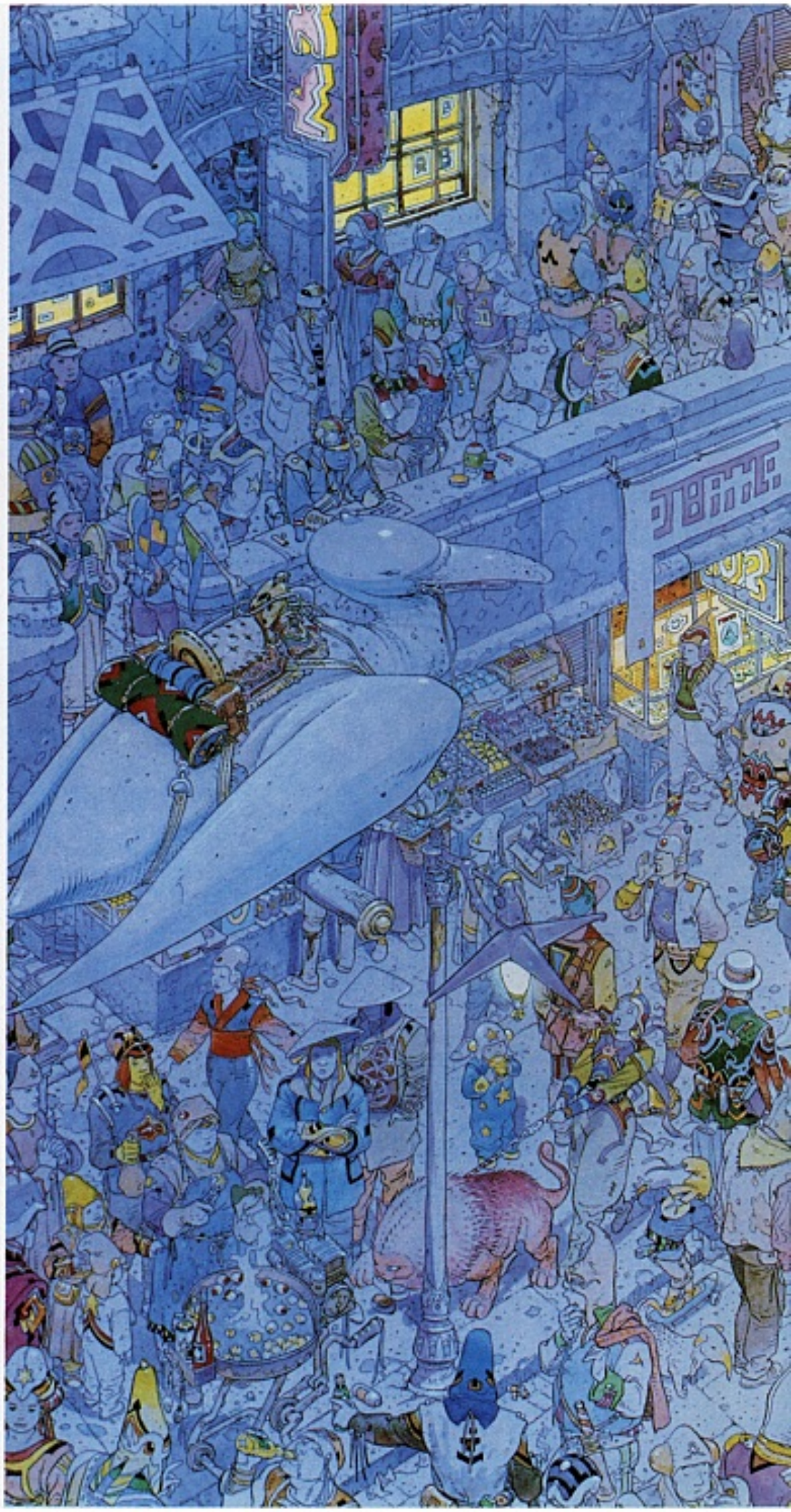
Opposite:
White Lady (1985)
Moebius: This is an unfinished drawing, and it is unfinished because it's wrong. The shoulder is much too large. But the light is nice. And the hands and the face too.

Right:
Warrior (1986)
Moebius feels that three elements must come together for the artist: beauty, truth and love. If they are present in the heart, mind and soul of the artist, it will show in the art, and it will be recognized by the people seeing the art. A connection will be made from artist to viewer.



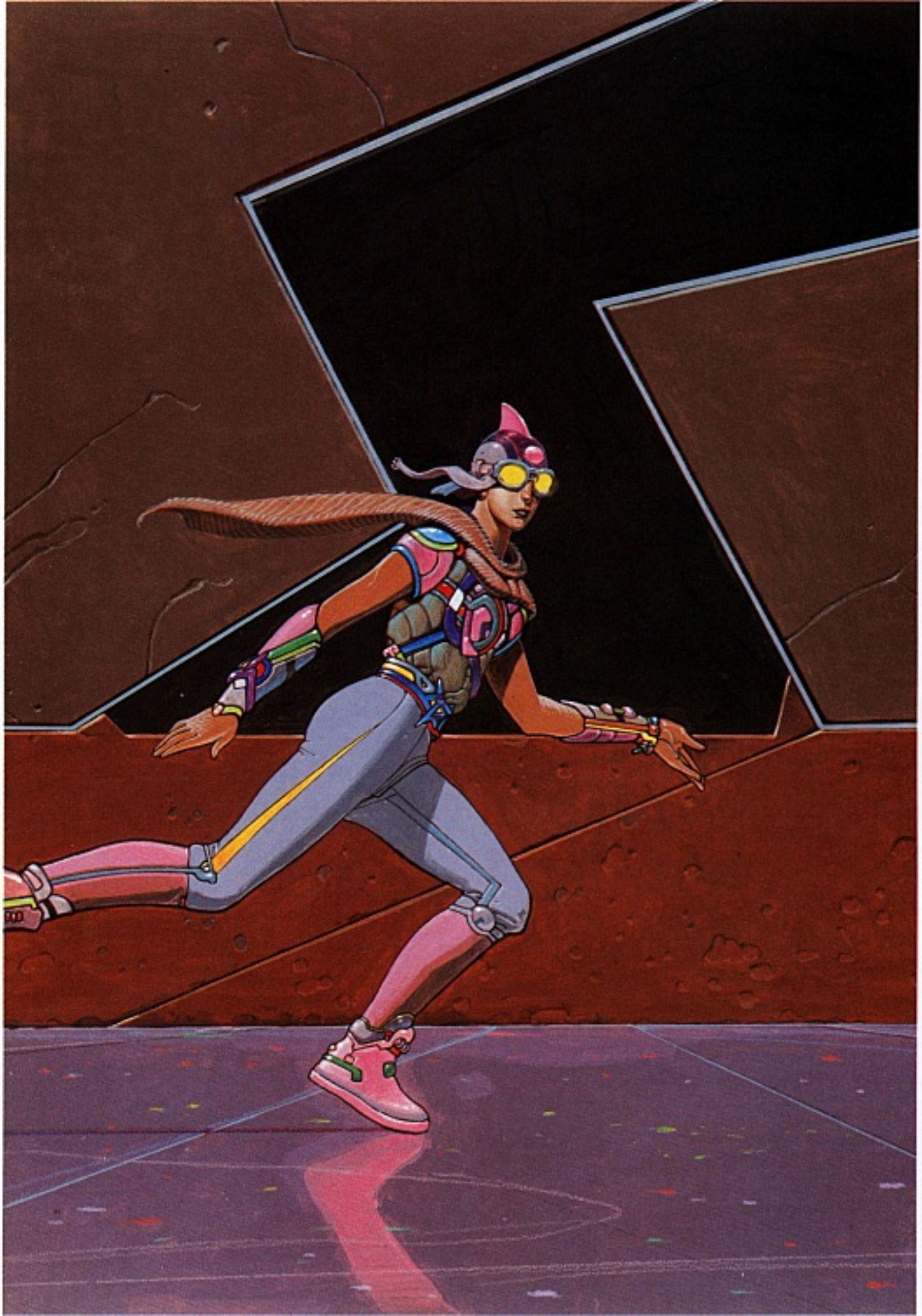
City of Fire: The Street (1985)
(with Geof Darrow)
This is one of an eight-plate portfolio drawn in pencil by a young American artist, Geof Darrow, then rendered in ink and colored by Moebius.

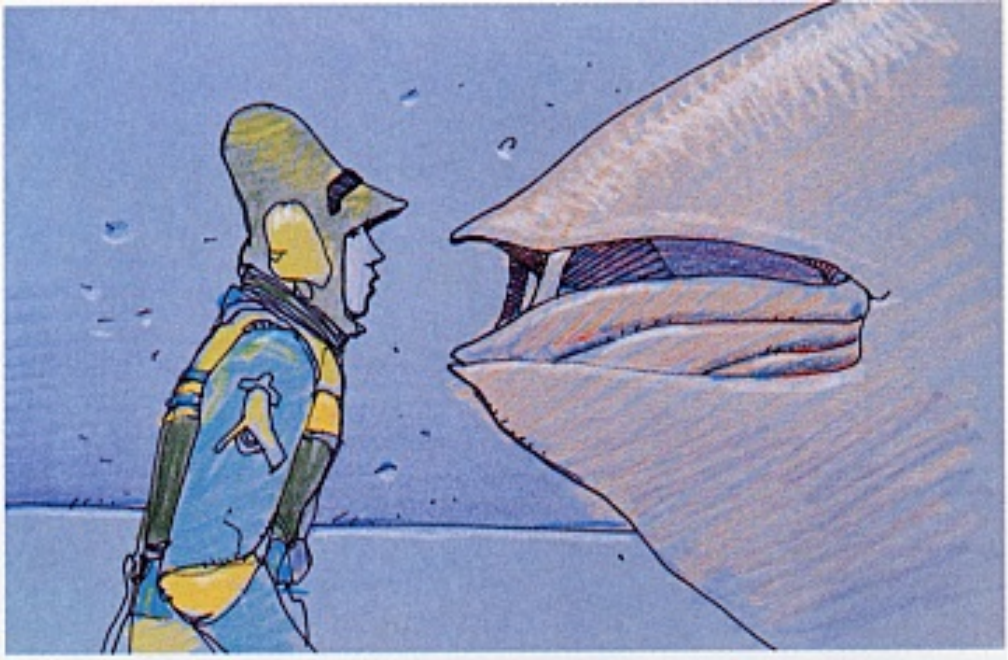
Moebius: Geof has an incredible ability to create a totally believable, yet absolutely imaginary world. I met him while I was working on TRON. Here is how we proceeded on **City of Fire**. I scribbled some ideas for the illustrations on the back of an envelope. Several weeks later, I received the pencil drawings and, working on transparent paper over his original designs, I began to ink them. But I didn't merely recopy them. I embroidered each object and each character so that it would be a true Moebius drawing, while always remaining faithful to Geof's art. In this one, my favorite bit is the couple kissing by the pillar, in the upper left.

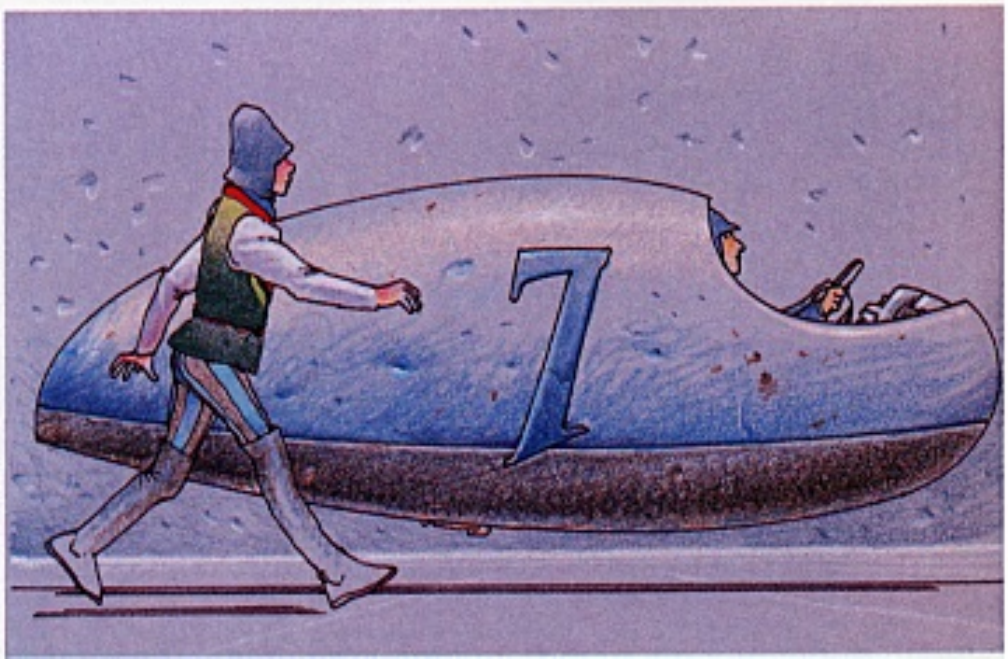


Opposite:
Running Girl (1987)
Moebius: This is one of my favorite drawings. I like it very much, because it embodies something I feel about California. This girl is inside a big castle. She is running, sliding as if she were on roller skates. She is floating, almost flying. There is a very powerful feeling.

Below:
Pastel Racer (1987)
Moebius: I have no idea about the meaning of that drawing. It is so strange, that I even find it difficult to look at now. I suppose it shows one of the characters falling, maybe because he carries someone on his back. It is really disturbing.



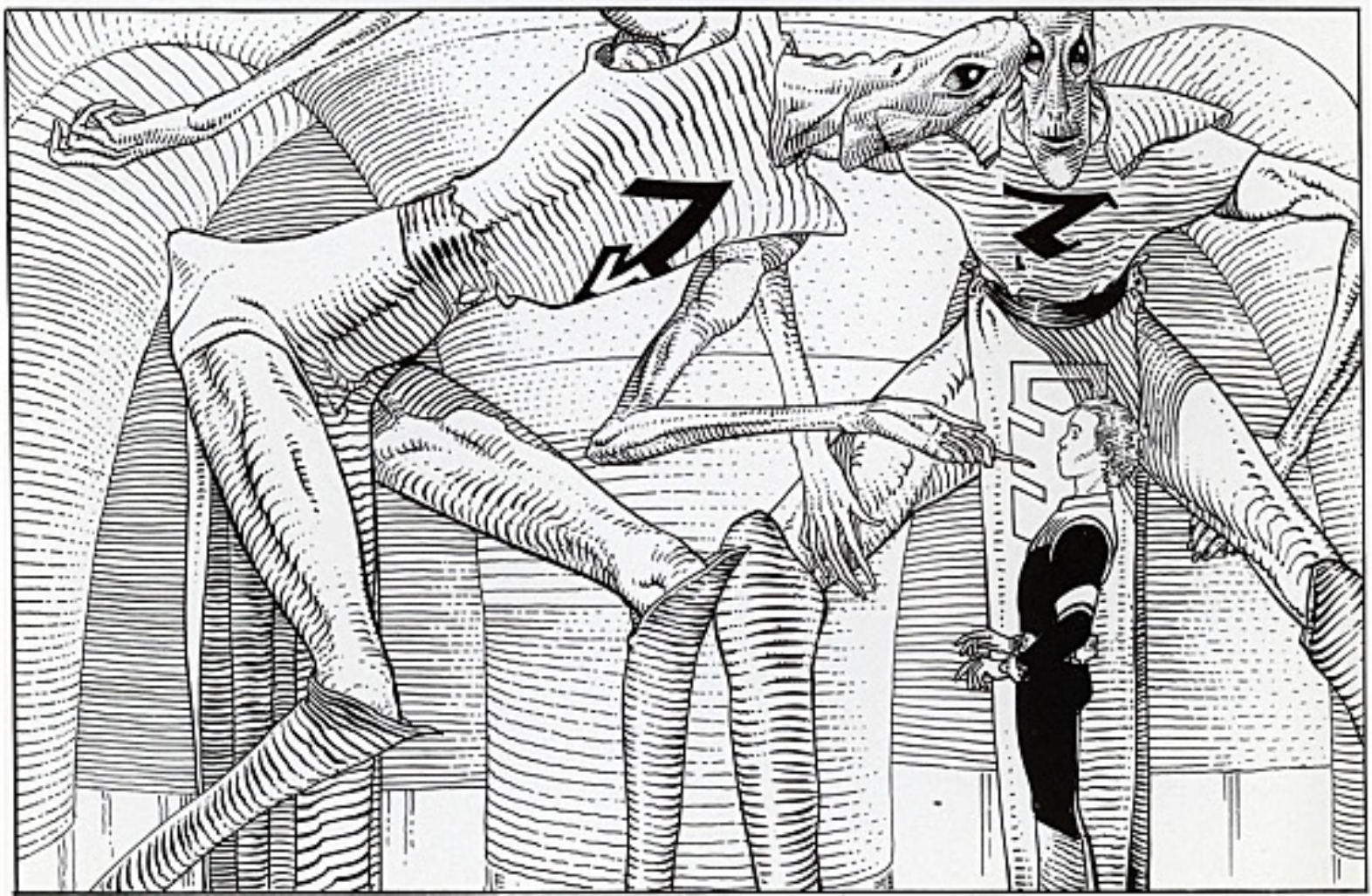




Right:
Gray Triptych (1987)
Moebius: These are personal drawings I made in one of my sketchbooks. I like them very much because they're mellow and relaxed. First, I drew the line work very fast with a felt pen. I just let the pen run on the paper, without any preconceived idea of what I was drawing. Then, I used color pencils to give picture depth and volume, starting from the color of the paper itself, which is gray.

Below:
The Fishermen (1986)
Moebius: It's a painting I did for myself, just for the sheer pleasure of it. I started from a photo in **National Geographic** showing some fishermen at sunset. I kept the general mood, but I changed the reality of the main subject, to make it into something that would be more connected to my fantasy universe. I tried to inscribe my dream into a very realistic background, and the result was really worthwhile. It made me very happy.

In my opinion, the white gouache line makes the whole picture, but I have no idea what it is. An energy line, maybe? I liked the fact that it remained mysterious, with its reflection in the water, like that.

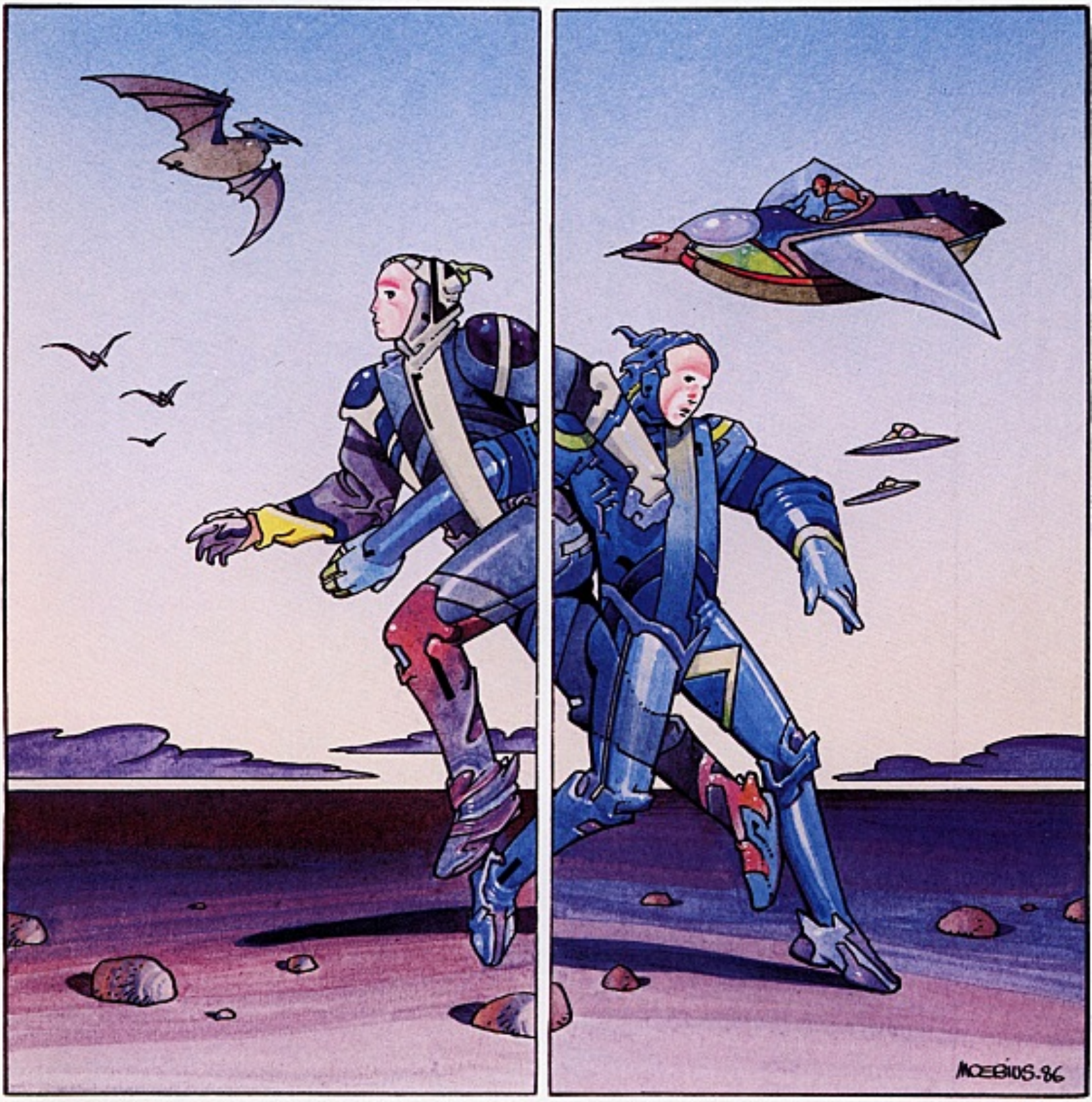


Below:

Project Pendulum (1986)

This was drawn for the cover of a science-fiction novel by Robert Silverberg, **Project Pendulum**, which was illustrated by Moebius. The theme of the novel is the time travel of twins who are sent, respectively, into the past and future.

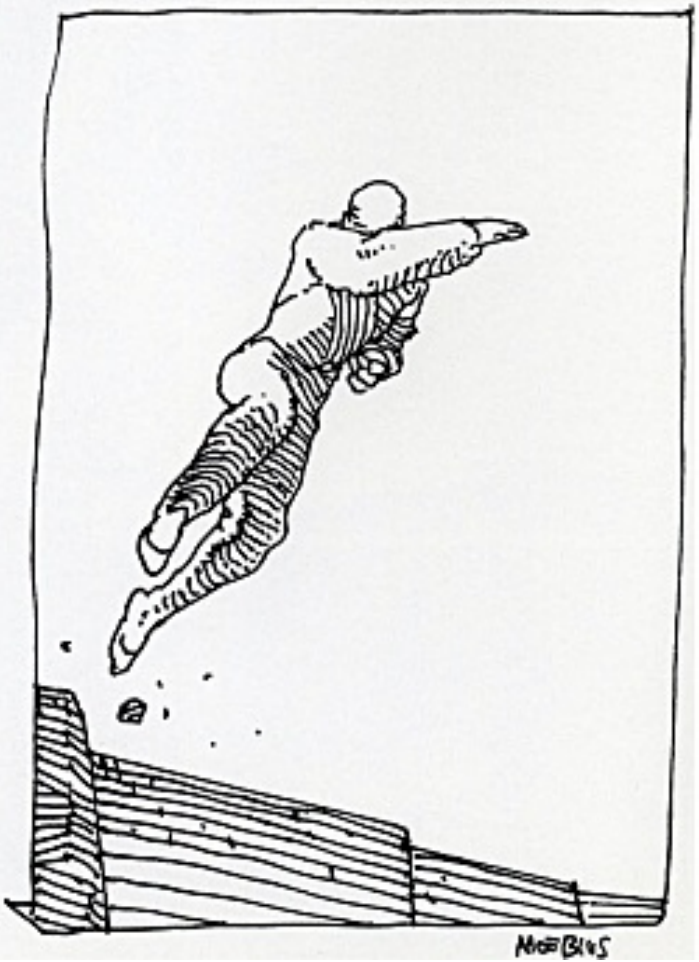
Moebius: This is a picture which I like very much. First, in my mind, I think it matches the theme of the book perfectly, maybe even better than the inside black-and-white illustrations [opposite] I did, because it looks more surrealistic. Also, I think it's a very good drawing from a technical standpoint. I find nothing wrong in it. The concept is good, and so is the execution. I'm totally satisfied with it.

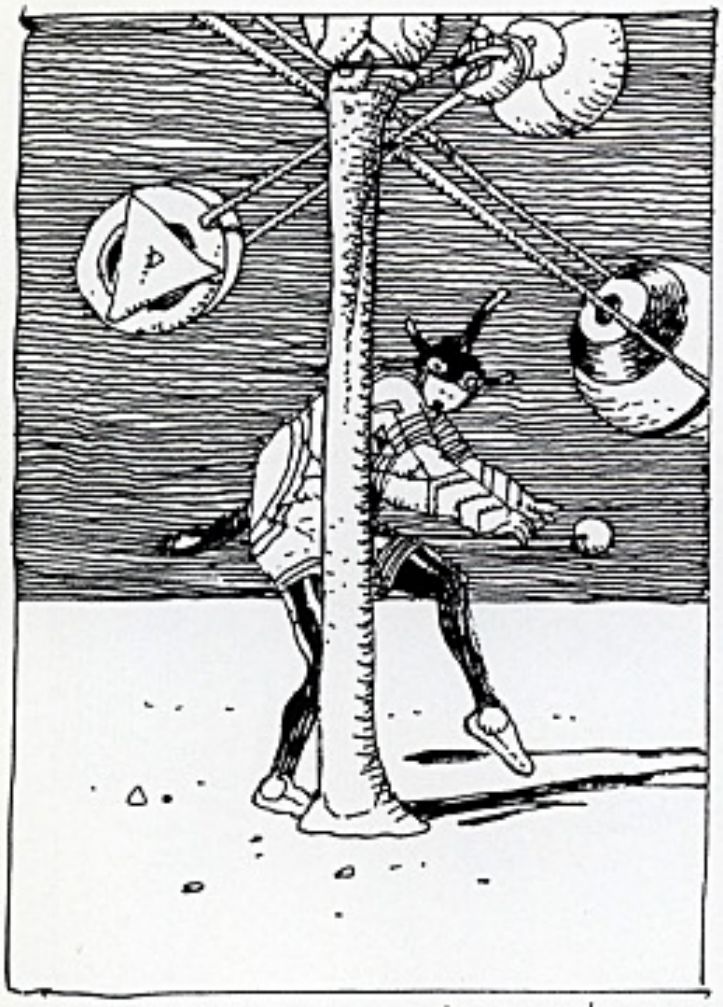


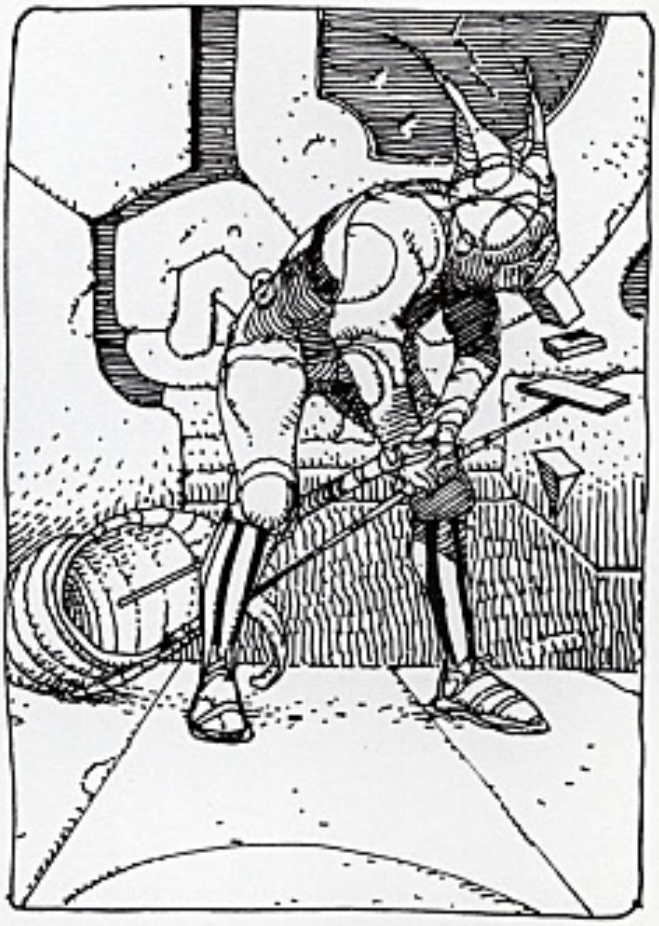
Following pages:
Roma-Amor (1987)
Moebius: I went to Italy for a month, to Naples and Rome, and one day, I was walking through the streets, when I saw an artesan making little notebooks, with nice paper and nice covers. So I bought one. At the time, I thought I would give it to somebody as a present, but I should have known better. I can never resist a notebook.

So I began filling it with drawings. I drew in every kind of situation: in the train, in the plane, waiting for friends, waiting for a car, in coffee shops, in the street, in bed, at the hotel. Everywhere. I tried to do these drawings without any kind of preconceived ideas, just following my inspiration. I emptied my mind and let the drawing emerge. If there is a repetition of characters and themes, which there is, it is because it is like a psychic map of my spiritual landscape at the time.

The drawings were recently published in a small limited-edition book.







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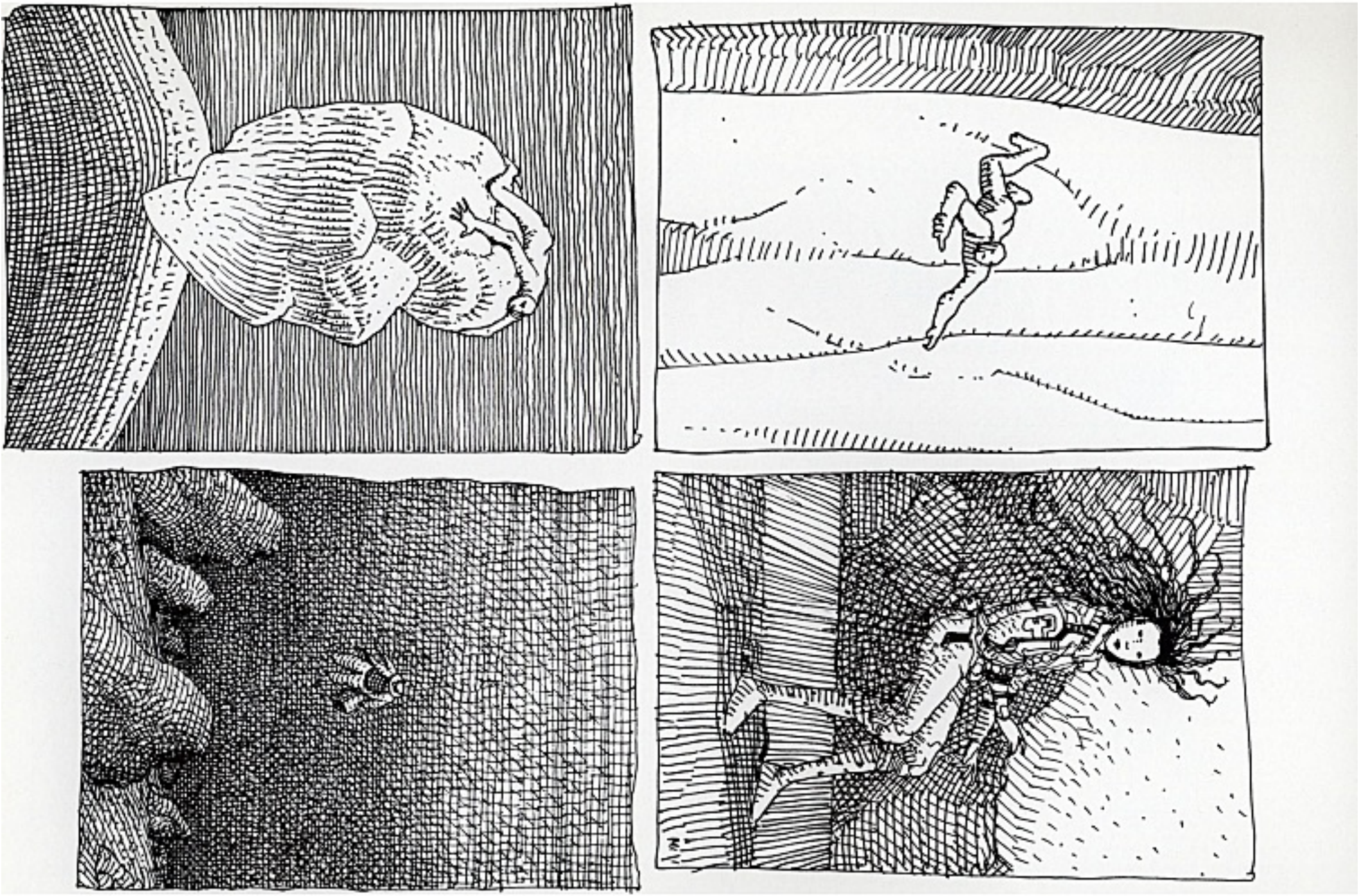
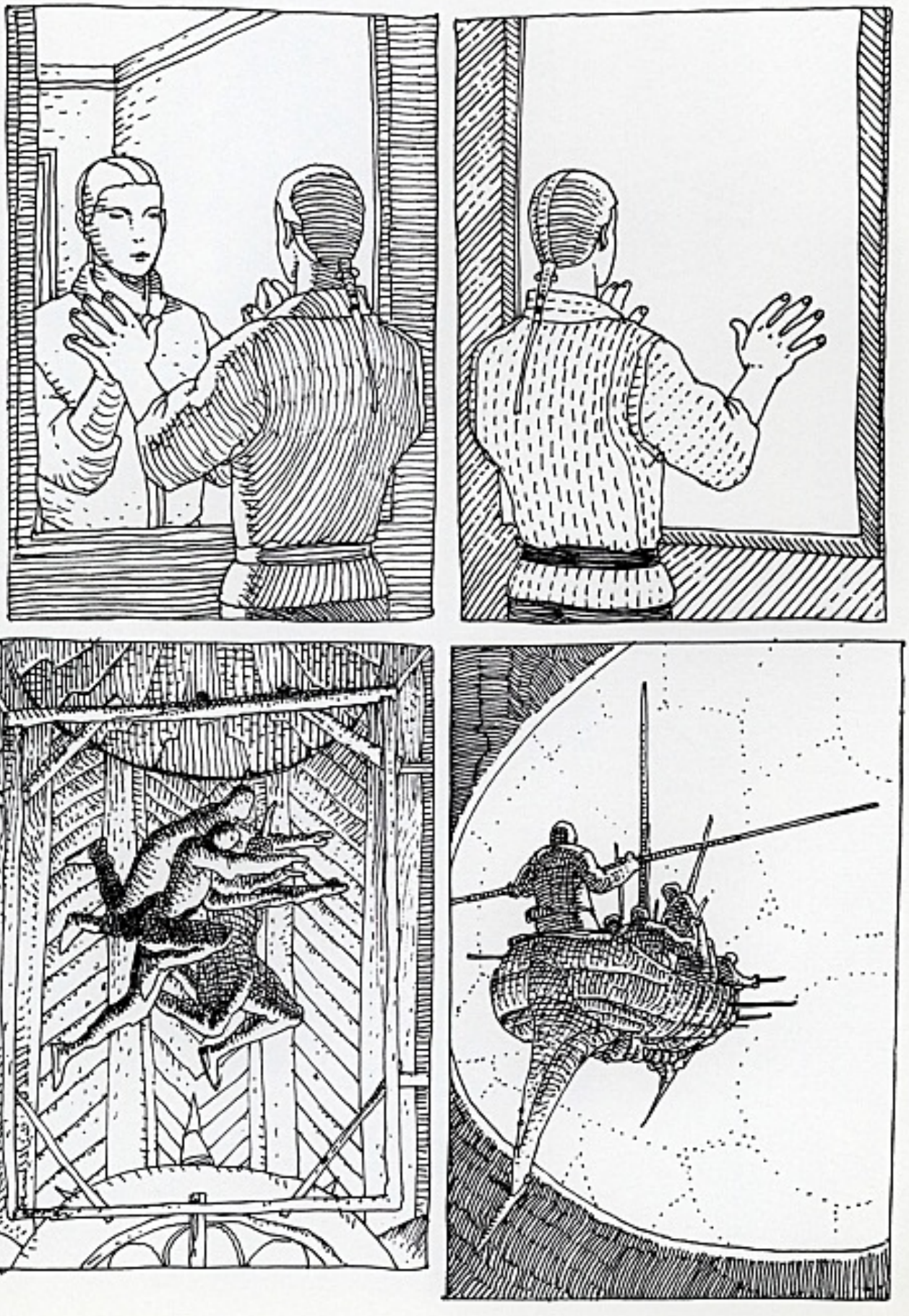




AFTERWORD

BY JEAN "MOEBIUS" GIRAUD

Outside of my regular comics work, what interests me the most at the moment is my work on abstract paintings—although it might be better if I were to refer to them as non-figurative paintings because I don't think of them as abstract art. And, in fact, neither did a friend of mine who is an abstract painter.

These paintings do not represent any known objects or characters. Frankly, I do not know what they represent and I don't want to find out. Maybe I will someday, but right now, the only thing I know is that these images are inside of me, and that I derive great pleasure from drawing them. This is the only reason why I keep doing these paintings, because I certainly do not want to make any effort to try to get them to be "accepted," or even to become "popular." This is purely personal work, which I am doing outside of my career, almost as a hobby.

There is a repetition in terms of themes, like variations on the same motif, a little like icons—although that is not what I am trying to do consciously. I just start in front of a sheet of white paper, with colors besides me, and I draw and draw, as in a dreamlike state. The result is what comes out. I'm the first to be surprised by it.

It is very possible that this is all a consequence of my work on crystals. My non-figurative paintings are a little like the opposite of crystals, which represented a conscious desire on my part to express the positive side of my nature. I do not repudiate my work on crystals because it was part of a larger experience, in which I was looking for ways to express beauty, both in physical and spiritual terms, and graphic non-violence.

But, as you know, one is never made of only light or darkness, but both. I believe I have always encouraged artists to express their duality, telling people who know how to show pain, horror and anger in their work to also look for ways of expressing their other face, the angelic face, the

face of joy, but also encouraging those who express their inner beauty to accept their other side, their dark side, and express their pain and anger.

In my case, what I believe these paintings show is that I can express, and more, love, my dark side as much as I do my bright side, which is good and healthy.

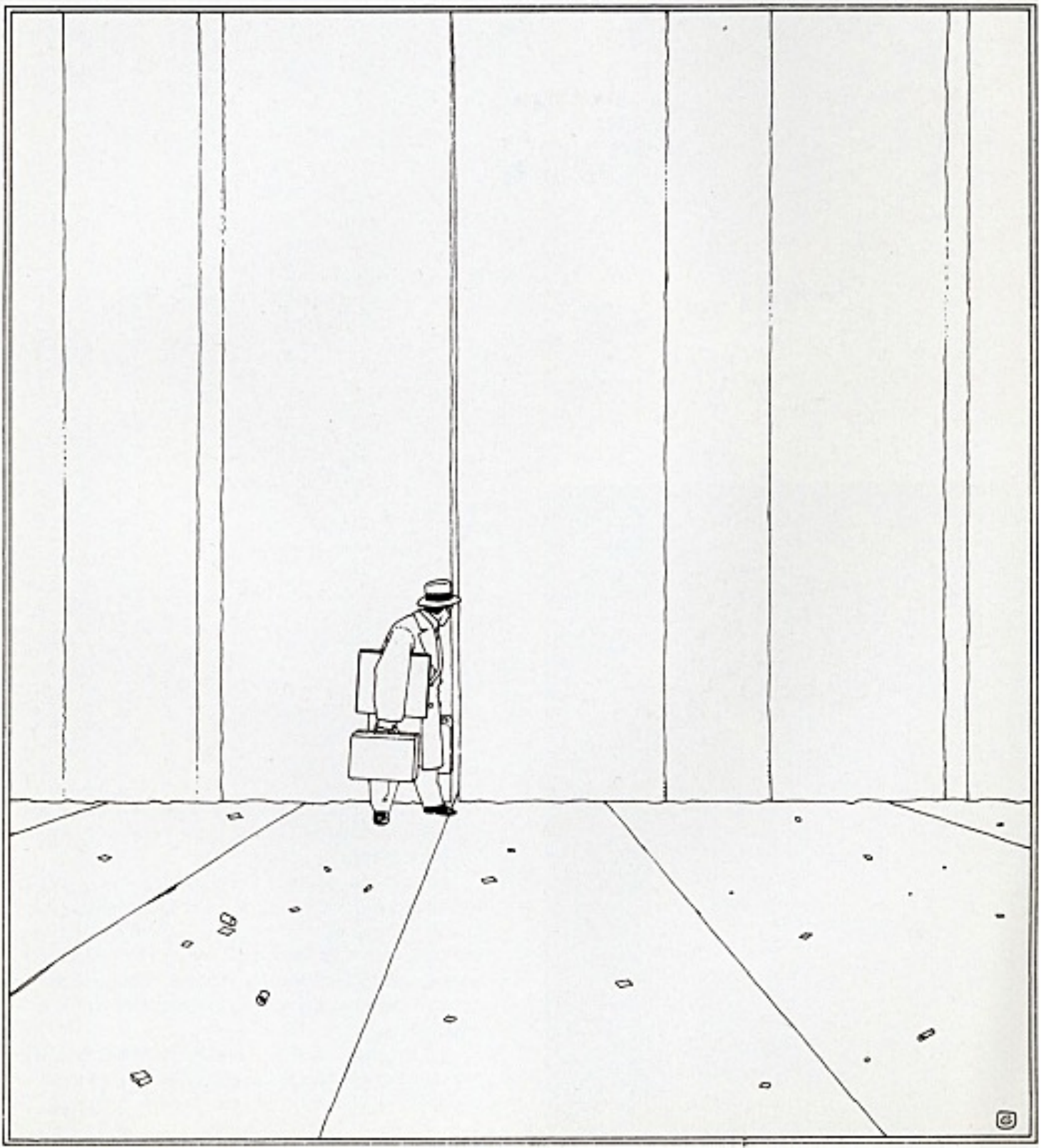
An interesting aspect of my non-figurative paintings is that they often take on an organic look, which is like a return to the flesh. As you know, spiritual research often eliminates the body. The desires of the flesh are presented as an obstacle to spiritual achievement. Most esoteric traditions contain that duality of flesh and mind.

I drew crystals, and now I draw non-figurative paintings

which sometimes look like internal organs, like guts. In my opinion, it's wonderful because I love these as much as I loved the crystals.

I have no idea where all this is going to lead. Then again, I had no idea, when I began drawing crystals, where they would lead either. Maybe this is where they led. In that case, you could say that the crystals did the job they are supposed to do, that is to cure me. They cured me because they have enabled me to express my dark side with love.

And that dark side is already sublimated, because when it comes out, it is beautiful. Even though some of these paintings may seem morbid, I think they are beautiful.



"For pure visual delight, there's Jean Giraud. His nearly wordless narratives unfold with the logic of M.C. Escher." —**Newsweek**

Fantastic dreamscapes in space and time. This is the imagination of Jean Giraud, known around the world as Moebius.

Film designer, illustrator, graphic story artist, Moebius is the winner of numerous awards for his work, including the **Chevalier des Arts et des Lettres** from French President François Mitterand. His contributions to the films **Alien**, **TRON** and **Willow** were instrumental in their design and his work heavily influenced the appearance of the film **Blade Runner**.

Author of **The Airtight Garage**, a founder of the original **Heavy Metal**, and an important figure in European graphic art, Moebius continues to surprise and entertain an international audience with his wonderful paintings, lithographs, and graphic stories.

In this enchanting book, the first to be published about his art in the English language, are dozens of Moebius's best works, selected in cooperation with the artist, including many pieces from his own collection. Revealed for the first time in **The Art of Moebius** are the artist's sketches for many of his classic illustrations, along with his comments about his life and art.

"In all his drawings, Moebius demonstrates a command of many disciplines in art. He is a master draftsman, a superb artist, and more: his vision is original and strong."
—George Lucas

"I wish I could sing like Moebius draws."
—Linda Ronstadt

"Dear Moebius, I have nothing but this to tell you, continue to draw fabulous for our joy, all of us. Buon lavoro e buona fortuna!"
—Federico Fellini

Over 100 pictures by the world famous fantasy artist, many never before published, including work from his extraordinary sketchbook **Voyage à Roma Amor**.

A Byron Preiss Visual Publications Inc. Book